

# •VOGUE•



NOTICE TO READER:—When you finish reading this magazine place a 1c. stamp on this notice, hand same to any postal employee, and it will be placed in the hands of our soldiers or sailors at the front. No scrapping, no address.—A. S. Burleson, Postmaster-General.

*Spring Patterns  
and New Materials*

CONDÉ NAST, Publisher

March 1 1918  
Price 25 Cents



Office Copy





## Quiet

IF ANY type of car requires a quiet, flexible motor, it is a closed car.

No type of motor excels the Willys-Knight in these respects.

In addition it is the *only* type of motor that improves with use.

This means higher efficiency, longer life, freedom from troubles, and economy!

In no other car are these five essentials for complete satisfaction provided as in the Willys-Knight — appearance, performance, comfort, service, price.

With its exclusive features, combined with the finest of body styles, it is self evident why the Willys-Knight leads in high class closed car efficiency.

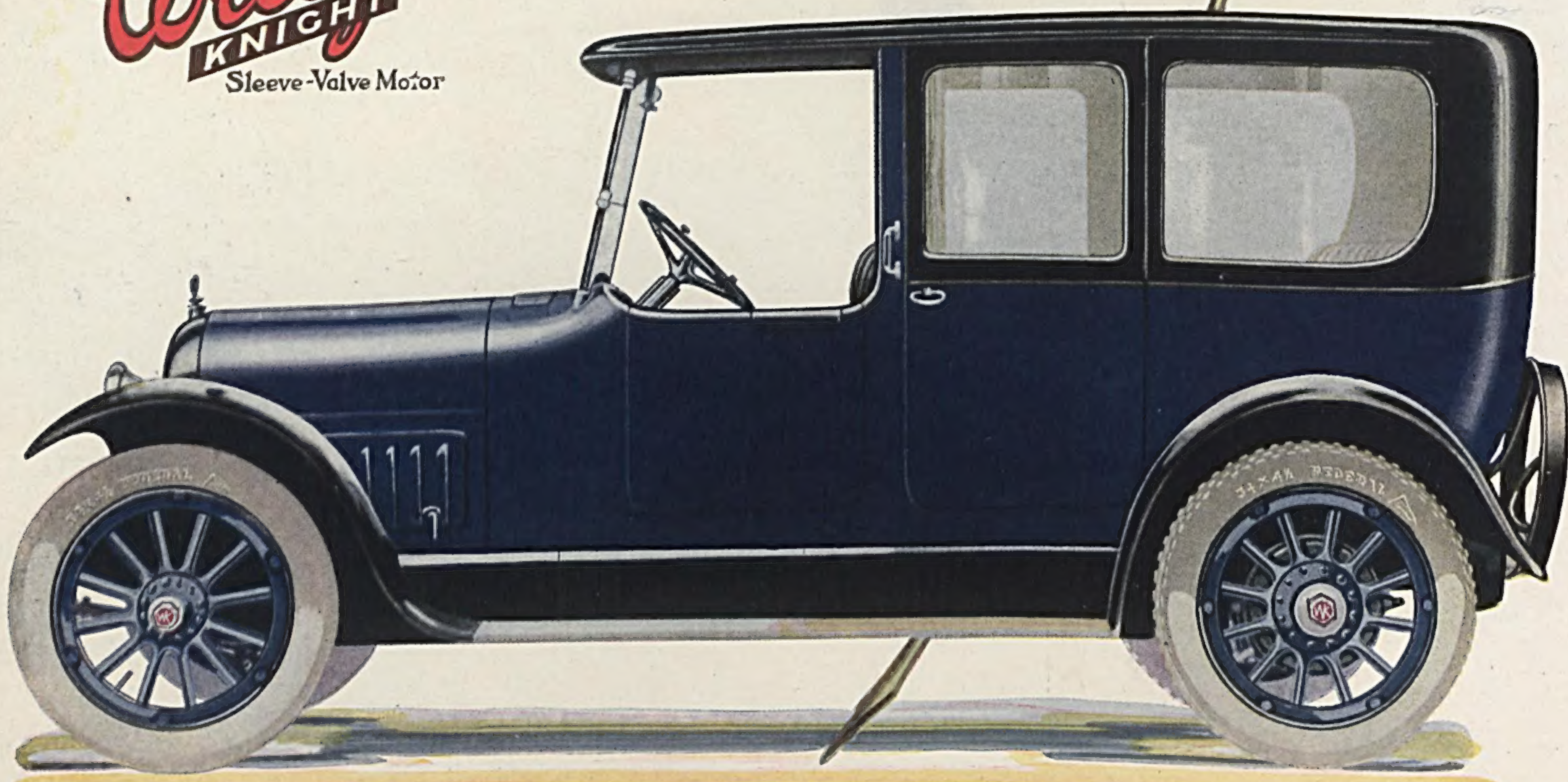
Eight  
Limousine

**Willys**  
**KNIGHT**  
Sleeve-Valve Motor

Willys-Overland Inc.

Toledo, Ohio

Willys-Knight and Overland Motor Cars  
and Light Commercial Cars  
Canadian Factory, West Toronto, Canada





# Fabrics

That will dominate the Spring Fashions

*Chippendale  
Prints*

FEATURING THE NEW FOULARD DESIGNS

*Kitten's Ear  
Crèpe*

THE FOREMOST CONTRIBUTION TO FASHIONABLE SILK FABRICS

*Paulette Chiffon*

WITH THE BEAUTIFUL MELLOW FINISH IN THE NEW COLORINGS

*Georgette Satin*

THE DOMINANT SATIN

*Sylvette*

THE ARISTOCRAT OF OUT-DOOR SILKS

*Haas Brothers Fabrics may be seen at leading establishments~*

**HAAS BROTHERS**

*Producers of*

*Distinctive Dress Fabrics*

*417 Fifth Avenue ~ New York*



# "Onyx" Hosiery



Reg. U.S. Pat. Office



*Latest  
designs and  
colorings  
for  
Men and  
Women  
can be had  
in "Onyx"*



Reg. U.S. Pat. Office

*This trademark  
identifies "Onyx" at good  
shops everywhere*

**Emery-Beers Company, Inc.**

BROADWAY  
AT 24th STREET

SOLE OWNERS OF "ONYX"  
AND  
WHOLESALE DISTRIBUTORS

NEW YORK





# Franklin Simon & Co.

A Store of Individual Shops

Fifth Avenue, 37th and 38th Streets, New York



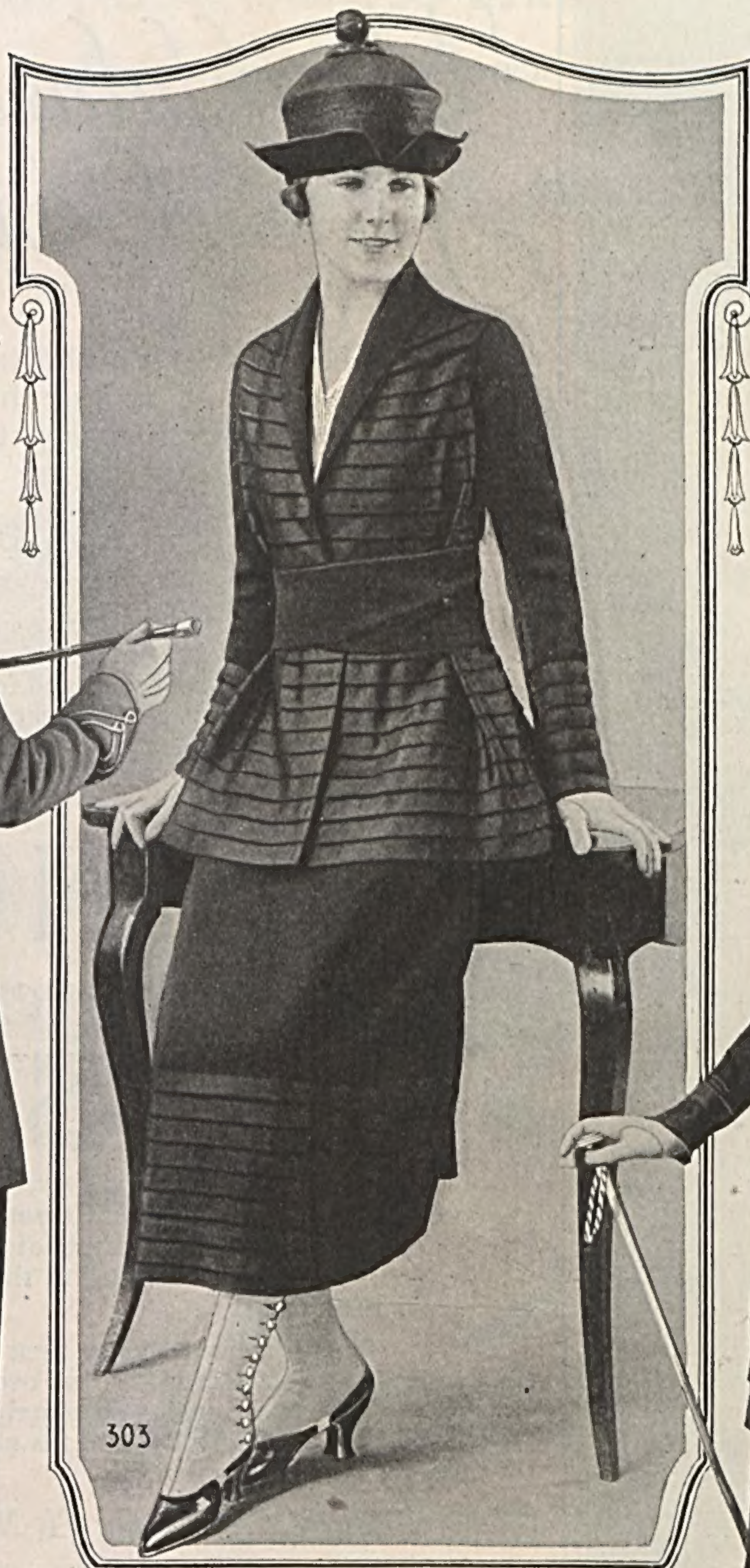
New Ideas  
In Spring Fashions



301

No. 301—Misses' Suit of *tricotine* in tan, rookie or navy, with Eton-peplum coat, self color soutache braided; deep collar tapering to waistline, over-collar of contrasting color linen; yoke skirt with peg-top pleats at sides, with self color silk arrow heads.

59.50



303

THESE are the fashionable fabrics very adaptable for the new modes. Featured are Eton-peplum, pony jacket or braid-trimmed Suits.

No. 303—Misses' Braid-Trimmed Poiret Twill Suit in navy or black; the new length Jacket and straightline skirt trimmed with rows of black silk braid; deep collar and surplice sash belt of serge.

69.50

HATS and SHOES illustrated, from our Shops

Prices upon Application

Misses'  
Poiret Twill  
or Tricotine Suits

SIZES 14 to 20 YEARS



305

No. 305—Misses' Pony Jacket Suit of *Poiret Twill* in navy or black; trimmed with silk soutache and wide black silk braid; vest of contrasting color broadcloth with black satin tucked sash; braid-trimmed tunic skirt.

69.50

Prompt Delivery Free—Anywhere in the United States





# Youthfulness has a world-wide charm

The secret of Youthfulness is to have good bodily poise. It assures that charming grace which is so perfectly natural to Youth, but which is, alas! so very easy to lose.

For one of two reasons, most women have lost their natural gracefulness by the time they are forty. This is due either to carelessness or improper corseting.

But the cheerfulest part of it all is that this loss may be prevented or restored, by wearing Spencer Corsets. Yours will be especially designed for you to do two things: to help you keep or regain the natural poise of your figure—your youthfulness—and to emphasize your best natural lines.

## SPENCER Rejuveno CORSETS

There is a Spencer Corsetiere in your city. She will take careful measurements of your figure. She makes a record of them according to the Spencer System and sends them to us.

These measurements then become the basis of your new corset. We turn them over to an expert Spencer Designer. He creates an absolutely new design—a corset which fits you perfectly, and fits no one but you. It will meet your individual needs.

### *Your Corset Should Fit No One But You*

Spencer designing is based on the fact that no two figures are alike. In one or more particulars the measurements always differ.

Spencer Corsets express your own individuality as no stock corset or merely "made to measure" corset can possibly do. The reason for this lies in the Spencer System which was awarded a gold medal (the highest possible award) at the Panama Pacific Exposition in 1915.

A Spencer Rejuveno Corset will assure you of a well-poised, graceful figure. It always feels good, it supports the abdomen and spine, improves the health, and holds its shape.

### FRONT LACE OR BACK LACE

Not sold in stores. Look in your telephone book for the local Spencer Corsetiere. If you do not find her, write us. Send for Booklet.



THE cooperation of the Spencer Corsetiere and the Spencer Designer result in a corset which emphasizes the best lines of your figure and restores youthful poise and grace.

**THE BERGER BROTHERS COMPANY**  
143 Derby Avenue - New Haven, Conn.



Paris  
42 Rue de Paradis

# BONWIT TELLER & CO.

Philadelphia  
13th and Chestnut Sts.

*The Specialty Shop of Originations*

FIFTH AVENUE AT 38<sup>TH</sup> STREET. NEW YORK

*Spring Modes for Women & Misses*

in

## TROTTEUR HATS

ARIA



ARIA—Satin top hat faced with lisere straw—coquarde of grosgrain ribbon at side. In black and all the favored spring shadings 12.75

FEDRON—Mushroom hat of pettle straw banded with grosgrain ribbon. Outstanding plaited ribbon loops at front. In black and all other leading colorings 5.95



FEDRON

SATELLE



SATELLE—Poke hat of lisere straw with top brim of Georgette crepe. Satin band of ribbon terminating in looped bow at back. In black and all shades 15.00

*The straw of these hats ordered in dark colors will be of lisere—in light colors of hemp.*

CAROL



QUILLON—Hat of lisere straw with crossed quills at back. In black and the new shadings 12.00

CAROL—Closefitting turban of lisere straw with satin crown—grosgrain coquarde and loops at side. In black and colors 12.75

QUILLON



NICHE



NICHE—Hat of lisere straw with satin crown. Curled quill adorns front of brim. In black and all colors 16.50

MARIN—Rough straw sailor with vari-colored sash band extending over top crown at one side. In all colors with contrasting bands 11.50



MARIN

LEMY



NO HATS SENT ON APPROVAL

ELTON



ELTON—Lisere straw hat with underbrim of taffeta—grosgrain ribbon band and bow at back. In black and all shades 17.50

LEMY—Lisere straw hat with satin side crown and top brim. Narrow band of grosgrain with bow at front 11.50





## Salons Français de Modes

Will formally present "*La Mode du Printemps*" beginning Wednesday, March sixth, 1918—the mode as interpreted by the leading milliners of Paris, together with distinctive creations by our *première modiste Parisienne*. As it is the specialty of these Salons to build hats that express one's individuality, as well as hats that are built to perfect the coiffure, the *Salons Français* are notable in the world of fashion. Second floor, Tenth Street corner, Old Building.

## Coin de Paris

A corner devoted to the lovely things fashioned by recreated Paris. It has a very appropriate background—a corner of our *French Dressmaking Salon, Au Quatrième*. Every steamer is expected to bring new treasures to the *Coin de Paris*—some weeks, exquisite negligees; other times, beautiful blouses, handbags, and all the new things that are dear to the Parisiennes. And—hats from the celebrated modiste, *Madame Marcelle Demay*, are shown exclusively in New York in *Coin de Paris*.



JOHN WANAMAKER  
New York





NEW WAISTCOAT BLOUSE, \$16.50

*Victorine*—our copy of the most distinguished blouse that Paris has sent us for spring. It is a delightful combination of the waistcoat which is necessary for the new severely tailored suits and the cool filmy blouse—white or flesh color Georgette crepe with waistcoat, collar, cuffs and belt of white satin.

WHITE SILK  
TAILLEUR  
BLOUSE, \$5.95

*Ophelie*—The collar is the new and distinguishing feature of this blouse of white habutai silk; the kind that launders beautifully.



### Just Published

The Wanamaker Soldiers' and Sailors' Catalog, "Things Wanted by the Men in Service," which gives a complete list of articles your boy needs and wants, whether he is "Over There" or "Over Here." This book will be sent free upon request.

## Blouses! Blouses!

Paris and Wanamaker's  
Have Made Them  
Lovelier Than Ever



AN ORIGINAL BLOUSE, \$10

*Isabella*—because this blouse was suggested by the artistic blouses worn by the early Filipinos. It is a slip-on model of white Georgette crepe with sleeves and wee bolero effect of rose or French blue dotted white crepe.

SIMPLE, BUT FINE GEORGETTE  
CREPE BLOUSE, \$12.50

*Flore*—Picture a fine, but firm quality of Georgette crepe and you will have an idea of this blouse. White, flesh color or bisque. Satin cravat with tiny beaded balls.

BLOUSE OF  
FRENCH VOILE, \$6.75

*Marguerite*—We mention that this blouse is of French voile because there is such a difference in voiles these days. Collar is double so that it will roll gracefully. Taffeta bow tie. White only.



FINE LINEN BLOUSE, \$3.95

*Heloise*—White linen effectively cross-barred with rose or French blue; frill-finished vest, collar and cuffs of white organdie; black ribbon bow.

ANOTHER  
PARIS IDEA  
OF THE  
WAISTCOAT BLOUSE,  
\$10.50

*Henriette*—This blouse gives the effect of being a little coatee of white French voile with waistcoat, roll collar and cuffs of white pique. Its pleated peplum is of a becoming length.

SUIT BLOUSE OF  
GEORGETTE CREPE, \$5.95

*Marthe*—Navy blue Georgette crepe with cross-pleated bosom, collar and cuffs of bisque color crepe; also gray with white, white with tea-rose.

JOHN WANAMAKER  
New York





This Model is No. 3854, a splendid corset for women of average figure; made of fine quality pink silk figured Brocade, it retails at \$8.50.



This is Model No. 6818, an ideal corset for women of medium build; has low bust, medium high back and long skirt; made of very pretty pink Coutil, at \$2.50.



This Model is No. 4936, a very graceful corset for slender figures; has very low bust with elastic inserts as shown; lightly boned; in fine pink Coutil at \$5.00.

Frolaset Corsets represent

# Front Lace Corseting at its very best!

There is always one "best" in everything. In corsets, it is Frolaset Front Lacing Corsets. Front Lace corsets, having won their way into the favor of even those who were at first most prejudiced against them, are now recognized by both Fashion and physicians as superior to any other type of corset.

## *Frolaset Corsets*

PRONOUNCED FRO-LA-SAY FRONT LACED

represent the very highest achievement of modern corseting. Perfectly designed by the most skillful designers of front lacing corsets, they fit perfectly. Modeled in strict accord with the latest trend of Fashion, they provide the correct foundation for the prevailing modes in outer apparel. Scientifically boned, they provide proper support and afford real physical comfort.

A Model for every type  
of figure

Frolaset Corsets can be had at good stores at prices ranging from \$2.00 to \$25.00, and there is a model for each particular type of figure.

*Write for beautifully illustrated catalog  
of Frolaset Corset Fashions for 1918.*

### FROLASET CORSET COMPANY

MAKERS OF FRONT LACING CORSETS EXCLUSIVELY

200 Fifth Avenue, New York

Factory, Detroit, Mich.



# MALLINSON'S

## Silks de Luxe

### Gaze into the Globe of Fashion with Marjorie Rambeau

**F**IRST a mist, a confusion of hurrying forms, then a picture, clear and beautiful—that is the vision of the crystal gazer. Out of the conflicting fancies of the hour there rise in the Globe of Fashion before Miss Rambeau three creations.

Roshanara Crepe, splendidly luxurious, Khaki-Kool the exclusive silk for outdooring, and Will-o'-the-Wisp, in all its sheer loveliness, fashion themselves into gowns of surpassing beauty.

Wonderful fabrics carry style inspiration in every variant of weave and color; the true genius of fashion finds in them a spirit akin to his own—ever changing in form, always beautiful in concept.

H. R. MALLINSON & COMPANY

*"The New Silks First"*

• New York

Paris



*Shooting buds, flowers nodding their welcome, blue, blue skies, all nature in her happiest mood—and this outdoor dress of Hero colored Roshanara Crepe in the simple, youth-giving, peasant style, harmonious even to the wooden beads—this is the picture the crystal reveals.*

*Frocks, hats, parasols, jewels, a medley of the stuffs that make prima donnas. These Marjorie Rambeau sees in the crystal, but one stands alone—pre-eminent—a frock of Khaki-Kool with bodice of printed Indestructible Voile.*

*As every woman delights in picturing herself—in a becoming evening gown, soft, clinging, flattering, inspirational, thus Marjorie Rambeau sees herself in a filmy frock of flame tinted, scintillating, iridescent Will-o'-the-Wisp veiling golden hued Pussy Willow.*







Style 2450—For Slender and Medium Figures. Made in fancy pink Broche with light stays. Low bust, long skirt. Sizes 19 to 28—\$3.50.

Style 6652—For Medium Figures. A smartly fashionable corset in pink silk Brocade. Low bust, long skirt. Sizes 20 to 30. \$10.00. Same style corset in Pekin stripe Coutil at \$5.00.



Style 6653—A beautiful corset so carefully designed and made that it insures a fashionable silhouette to a full-formed figure. Rich silk Brocade, pink. Sizes 24 to 36 \$10.00. Same style in pink Coutil at \$5.00.

*Mme. Lyra*  
CORSETS

## New Spring Models

The fashions of 1918 demand a freedom and grace, a youthfulness of figure that can only be attained by the most careful corseting.

Advanced knowledge of the trend of fashions enabled the Mme. Lyra designers to anticipate every style change. In these beautiful new spring models you find the result.

Youthfulness and grace are in every line of each Mme. Lyra model. Comfort and freedom from repression are the natural result of their beautifully fitting lines. Exquisite fabrics add to your pleasure in wearing them.

There's a Mme. Lyra model for you—a model *designed* to give your figure the lines of ultra fashion, a model *made* to give you unequalled corset comfort and poise.

Ask at your favorite store to see your model.  
Look for the name Mme. Lyra in the corset.

**Mme. Lyra Corsets**

*The Corset Without a Peer*

**\$3.50 to \$25.00**



Style 4206—A fashionable model for the fashionable woman of large figure. Low, full bust; long skirt with deep elastic gores. Fine Coutil. Sizes 34 to 36. \$6.50. Same style in silk Brocade at \$10.00.

Made for discriminating women, Mme. Lyra Corsets are naturally sold in the better stores and shops. You will find your model there, a beautiful garment of brocade or coutil in pink or white. And with that model fitted by the corsetiere, you will know the joy of being perfectly corseted.

Ask to See Your Model

**LYRA CORSET MAKERS**

Detroit New York Chicago San Francisco



# Just a Thought Before You Buy

**H**AS not Fashion now her battle cry—"Be Practical!"? And Uncle Sam adds—"Save cloth—dress simply".

What a happy thing to do all this and yet step out—chic, of the moment and distinctive.

One goes shopping in the smartest stores of New York. There are the simple, youthful coats—suits as well—richly colored, tailored with wonderful skill. And, being practical, one looks for the wanted all-wool fabrics—*fine* Tricotines, *fine* Serge, *fine* Duvet de Laine. Even silk sewed seams and French waist bands are in the very choicest.

Now, the purpose of Wooltex is to put all these things at your command in Coats at \$25 to \$65 and Suits at \$29.50 to \$75.

*Chevy Chase* (to left). One of the stunning new waistcoat models. In Imperial Serge with collar and vest of white Pique. Youthfully designed like all Wooltex Garments, and tailored to keep its good style longer than a season. In fashionable shades of Tan and Infantry; also Black. No. 3955. \$39.50.

*Evanston* (to right). This suit has the smart ripple jacket, inspired by the bustle vogue—an instance of Wooltex clever designing. The exquisite finish of this suit can hardly be suggested in the picture. In Imperial Serge—Black, Navy, Infantry, Tan or Rookie—over-collar of White Pique. No. 4495. \$35.

## A THOUSAND STORES SELL WOOLTEX

There is a full Spring Showing of Wooltex Coats and Suits now in the Store in your city that ADVERTISES Wooltex. If you cannot find this store write to us for "The Tailored Woman," a charming Style Book, devoted to the better styles of today in youthful things to wear. Forty newest models are illustrated. You can then order direct from

# The H Black Co

Makers of Wooltex Coats and Suits for Young Women

New York

Cleveland



More than a guarantee—this label in a Coat or Suit means that smartness and worth which only good taste may measure.



# DOVE

## Under-muslins



NO wonder every wearer of "DOVE" Under-muslins is proud as the proverbial peacock! You can hardly blame any woman for looking pleased when she sees how becoming and altogether charming are these dainty garments.

Enchanting as the illusions of youth are these bewitching creations, but oh, how *much* more durable! The most delicate and sheer "DOVE" Under-muslins possess truly exceptional wearing qualities.

Every open arm-hole is re-inforced to give extra long service.

Buy at the store that sells "DOVE" Under-muslins

**D. E. SICHER & CO.**

*"World's Largest Makers of Under-muslins"*

SICHER BUILDING, - NEW YORK

NIGHT GOWNS  
ENVELOPE CHEMISES  
CORSET COVERS  
COMBINATION  
CHEMISES  
UNDER-SKIRTS  
DRAWERS





TRADE  
MARK

# Tweed-O-Wool

## SUITS and COATS

The English idea in American outdoor apparel—a revelation of smart tailoring in a new knit-tweed fabric of pure worsted.

Colorful heather mixtures and plain shades are developed in garments with an air of conservative style and established prestige which is quite as effectively smart the second and third seasons as when new. They are dependable, friendly clothes whose value in your eyes increases the longer you wear them.

You can buy Tweed-O-Wool suits, top-coats, knickerbockers, vests, riding habits — all the stylish comfortable garb which belongs to outdoor life at its best.

*For sale at the leading Haberdashers and apparel stores  
Write for fashion proofs and name of Tweed-O-Wool dealer*

Sold Exclusively

In Boston by NOYES BROS., Inc. 127 Tremont Street  
In Philadelphia by BLAYLOCK & BLYNN, 1528 Chestnut Street

THE M. & M. COMPANY  
Scranton, Pa.







Look for name  
CREX inside binding

# CREX

## De Luxe Rugs

TRADE MARK REG. U. S. PAT. OFF.

FABRIC PATENTED JULY 18, 1916

**"OF COURSE, we wanted to make the bedroom as artistic and reposeful as possible. That's why we chose CREX DE LUXE Rugs—they're so attractive, yet so unobtrusive and soft to the tread. We are delighted!"**

The beauty and softness of CREX de Luxe Rugs lend a degree of harmony and comfort to a room that is difficult to imagine, while their sanitary qualities make them especially desirable for bedroom use. CREX Rugs lie flat—are reversible—durable—moderate in cost—and unsurpassed for use in every room the year round.

Before you decide upon any floor-covering, ask your dealer to show you CREX Rugs. But be sure they are genuine—look for the name C-R-E-X woven in the edge of side binding—your protection against fraudulent substitution.

**"It's a Practical War-Time Economy to Buy CREX"**

CREX CARPET COMPANY, 212 FIFTH AVENUE, NEW YORK, N. Y.

**CREX**  
GRASS RUGS  
TRADE MARK REG. U. S. PAT. OFF.

in the Regular and Herringbone weaves are an equally good household investment. Attractive—light—clean—good wearing—most inexpensive practical floor-covering obtainable. Booklet free.

Handsomely illustrated booklet and folder containing 36 patterns in natural colors free on request—write today.



## The Hampton Shops A Storehouse of Beauty

**M**ARVELOUS as a storehouse of all that helps make the house of today an abiding-place of good-taste and beauty, the Hampton Shops offer even more.

The furniture, each piece distinguished by its romantic interest, the softly and harmoniously toned textiles, the delicate porcelains and wrought metal-work, the brilliant glass-ware and glowing pictures, all are subordinate to that expert knowledge which not only arranges them in a pleasing series of suggestive groupings, but devises and carries out the most elaborate of decorative schemes.

**Hampton Shops**  
18 East 50<sup>th</sup> Street  
facing St. Patrick's Cathedral  
New York



Decorations

Objets d'Art

Furniture







Alfred Cheney Johnston

*Boué Soeurs of Paris have combined black satin with a dull Chinese blue silk to make this delightful afternoon frock and then called it "Flirt." A sheer overbodice of black chiffon is caught in at the waist with rows of narrow black silk braid.*



Although war has increased the activity of woman it has not detracted from her consideration for her appearance. That is why so many women are wearing GOSSARD CORSETS. This corset gives the required support, molds the figure into the lines of the mode and yet in no way detracts from its suppleness. It is pre-eminently the corset for the woman who wishes to be both active and smart.

Worn with the cleverly draped satin gown designed by Boué Soeurs of Paris is a Gossard corset of figured brocade. While designed for a woman of slender figure, this is an ideal corset for one who has a tendency to rather thick hips for the length of the skirt is most unusual and has an elastic section in the back. The top of this corset is very low and full enough to prevent any break in the silhouette.

*The* H. W. GOSSARD COMPANY, *Inc.*

TORONTO

CHICAGO

NEW YORK

BUENOS AIRES



# Baker

## Shoes for Women

### FASHION'S RENDEZVOUS

Afternoon Tea at the Waldorf—less than a half-hour by motor from Footwear Fashion's Source—the Baker Building, Brooklyn, New York City.

Number One of a Series



### QUALITY WITHOUT EXTRAVAGANCE

INTELLIGENT WOMEN appreciate the true economy in *Quality*. More than ever they are patronizing shoe shops of established reputation where *Quality* can be taken for granted.

In hundreds of shops of this character you will find *Baker Shoes*, for the name *Baker* has been associated for four genera-

tions with fine shoes. The deft creative touch in design, the individual charm of *Baker Styles* are recognized by women who can afford the best and whose choice determines the vogue.

The *Baker Mark* on the sole of a shoe is assurance of "quality without extravagance—style without experiment." *Baker Shoes* are priced from seven dollars.

"Quality without Extravagance—Style without Experiment"

GEORGE W. BAKER SHOE COMPANY

Classon Avenue, BROOKLYN, New York City





## "B. B." Laces

—appeal to women who appreciate the exquisite daintiness, exclusive designs, and superior wearing qualities of Hand Made Laces, yet who are opposed to extravagant purchases.

"B. B." Laces are exact reproductions of Real Hand Made Laces, even to the soft creamy shade which adds tone and distinction to the garment. Their possession is a source of never-ending satisfaction to the wearer both because of their appeal to cultivated tastes and in the knowledge that their purchase was a sane economy.



To identify the genuine "B. B." Laces, look for this circular trade-mark on every twelve yards. You will then be sure of getting laces which are without a peer in wearing quality.

The genuine "B. B." Laces are sold in all the better retail stores, and in addition will be found on high grade lingerie in ready-to-wear departments and specialty shops.

Birkin & Co., 73 Fifth Avenue, N.Y.



## Milgrim Models in your city

**S**IMPLY step from your motor into the smartest shop in your city and there you will find the identical Spirited, Youthful creations that we are selling to our thousands of metropolitan patrons.

*A complete collection of Milgrim's Spring Models may be seen at the following houses, which alone are authorized to sell the Genuine Milgrim Suits, Coats and Dresses bearing the MILGRIM label.*

Albany, N. Y. ....	Cotrell & Leonard
Atlanta, Ga. ....	J. P. Allen & Co.
Austin, Tex. ....	E. M. Scarbrough & Co.
Buffalo, N. Y. ....	The Wm. Hengerer Co.
Chicago, Ill. ....	Léschin, Inc.
Cleveland, Ohio ....	The Halle Bros. Co.
Dallas, Tex. ....	Neiman-Marcus Co.
Denver, Colo. ....	The Neusteter Co.
Hartford, Conn. ....	G. Fox & Co.
Indianapolis, Ind. ....	Wm. H. Block Co.
Kansas City, Mo. ....	Harzfeld's Parisian
Louisville, Ky. ....	H. P. Selman & Co.
Memphis, Tenn. ....	J. Summerfield
Minneapolis, Minn. ....	E. E. Atkinson & Co.
New Haven, Conn. ....	The Hamilton Co.
Oklahoma City, Okla. ....	The Capitol Garment Shop
Omaha, Nebr. ....	J. L. Brandies & Sons
Pittsburgh, Pa. ....	The Kaufmann & Baer Co.
Portland, Ore. ....	The Meier & Frank Co.
Providence, R. I. ....	The Gladding D. G. Co.
Reno, Nev. ....	The J. J. Milburn Co.
Richmond, Va. ....	Kaufmann & Co.
Rochester, N. Y. ....	The Mally Co.
Sacramento, Cal. ....	The Wasserman-Gattmann Co.
Salt Lake City, Utah. ....	The Walker Bros. Dry Goods Co.
San Antonio, Tex. ....	The Wolff & Marx Co.
San Francisco, Cal. ....	The Emporium
Seattle, Wash. ....	The McDougall & Southwick Co.
Spokane, Wash. ....	The Whitehouse Co.
St. Paul, Minn. ....	E. E. Atkinson & Co.
St. Louis, Mo. ....	Famous-Barr Co.
Utica, N. Y. ....	Ernest Sherman & Co.

MILGRIM'S Models are introduced simultaneously by the above houses and our New York Salons.

## H. Milgrim & Bros.

LARGEST TAILORS TO  
AMERICAN GENTLEWOMEN

## New York



# Drezwellsley FROCKS

*To day at the Matinee!  
Tomorrow at the Children's Hour!*

and each new time you wear this lovely model of Drezwellsley taffeta, fresh beauties reveal themselves.

The tunic lends a touch of real distinction. It is beautifully embroidered with hand silk couching and metallic beading. Pointed in front, it joins a wide silk sash that fastens with a saucy little bow in back. The broad double collar and high cuffs are of Muslin de Soir.

You may have this pretty taffeta frock in Cafe Au Lait, New Blue, and other fashionable shades, and for only \$35.00. Sizes 16 to 44.

*Let us Direct You to Your Dealer*

Your copy of Catalog C shows a host of new spring styles. Free upon request. And don't forget to enclose 15c extra for "The Party Complete", containing 52 pages of delicious recipes and original party ideas—a book prepared by a well known authority, Miss Alice Burrell.

**THE DREZWELL COMPANY, Inc.**  
33 East 33rd Street New York

*Drezwellsley Frocks are moderately priced at the one best store nearest you; but remember, unless you see the Drezwellsley label you are not buying a Drezwellsley Frock.*



Antiochburgt. w.

## "A MIGEL SILK"



## "MOON-GLO"

*A fabric that is altogether lovely in its rich dignity — charmingly portrayed by this gown designed and worn by Miss Anne Meredith.*

"MOON-GLO" — in garments or by the yard — at the best shops in every city. The trade-mark insures genuineness.



maker of  
"PIERRETTE" for Sheerwear  
"FAIRWAY" for Sportswear  
"HINDU" for Summerwear

*J. A. Migel*  
NEW YORK





New York

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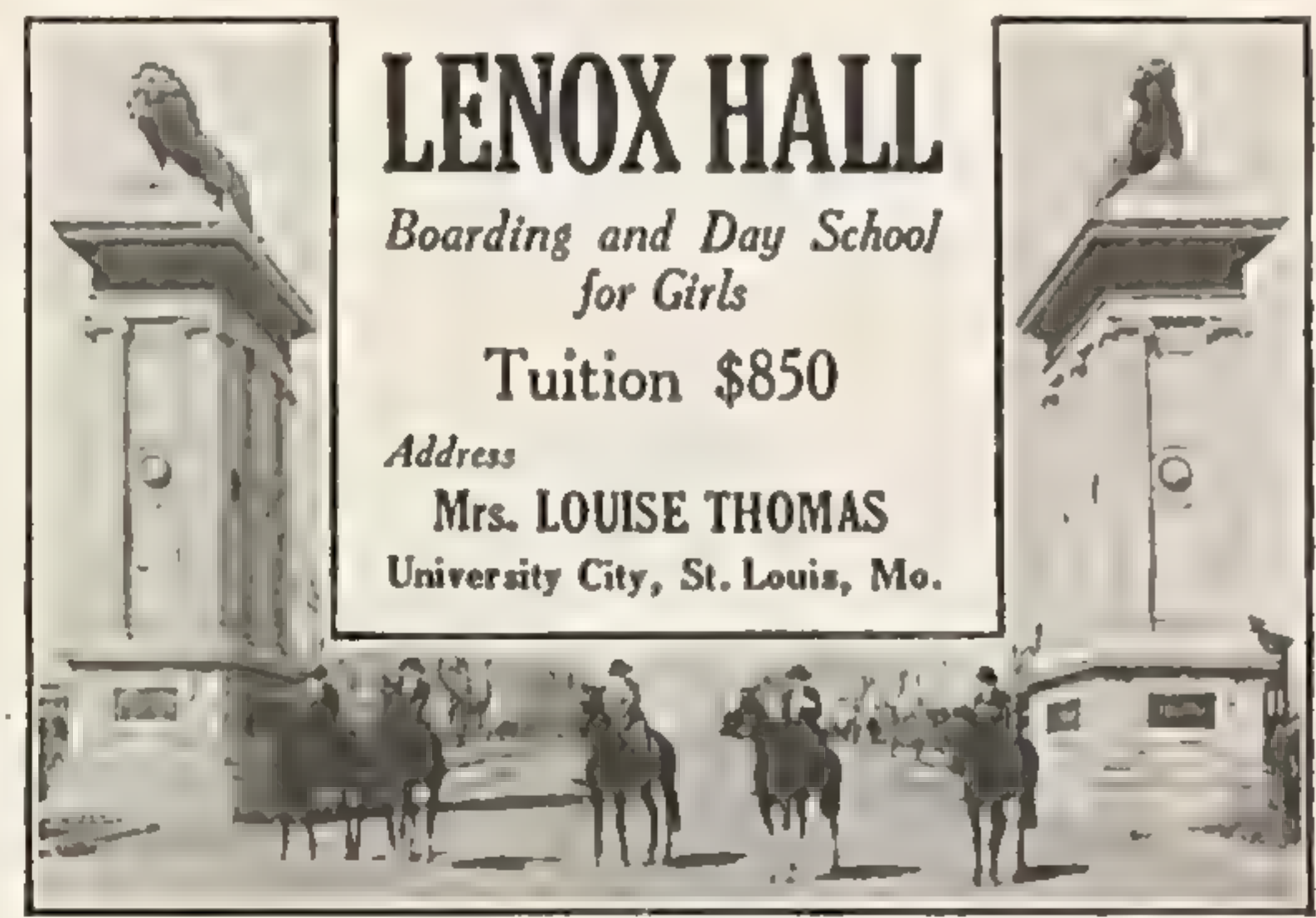
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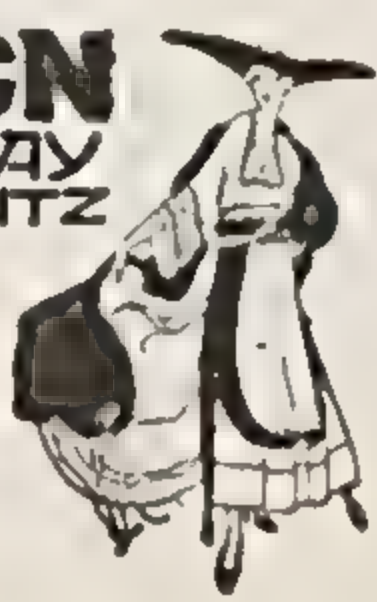
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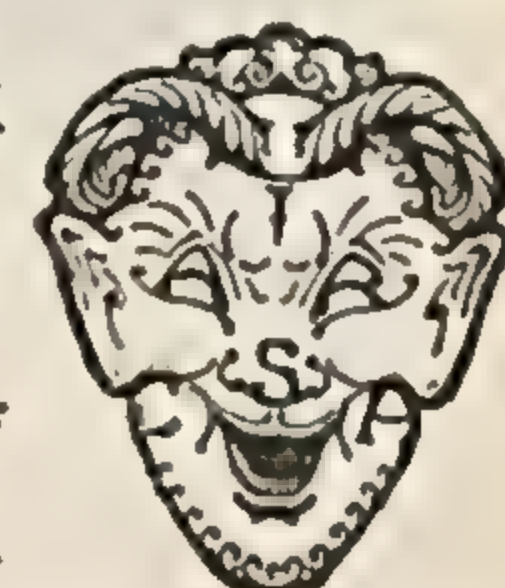
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## VOGUE'S CAMP DIRECTORY

Girls' Camps

Girls' Camps

Girls' Camps



## Wynona Camp for Girls

**H**ORSEBACK riding and Wynona are almost synonymous. The Camp's pleasing location in the breeze-swept hills of Vermont lures the girls to the saddle. Having such horses as are rarely obtainable makes the sport even more enjoyable. A great feature is made of the Wynona Camp Annual Horse Show where girls compete for silver cups every August.

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**THE DIRECTOR 263 Summer Street Fitchburg, Mass.**



## ALOHA

### Camps for Girls

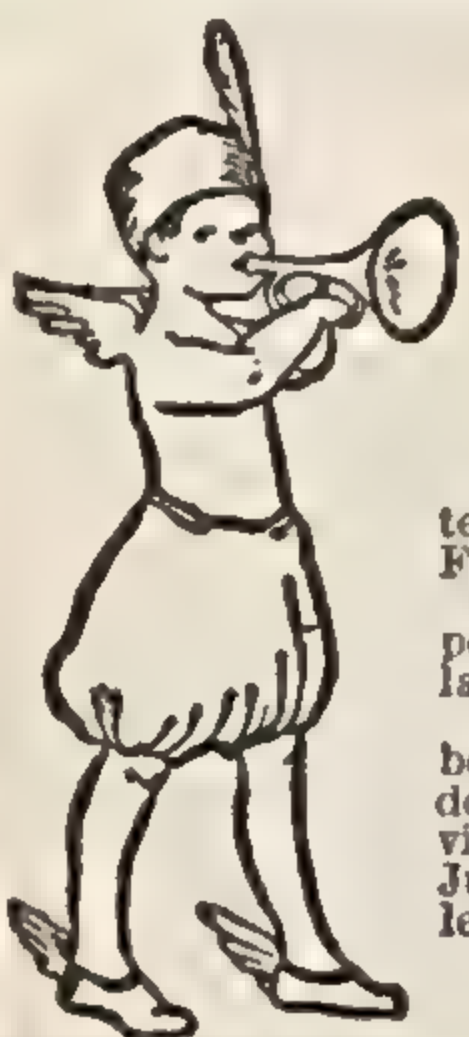
So. Fairlee, Vt., Fairlee, Vt., and Pike, N. H. 3 distinct camps—ages, 7-13, 13-17, 17-25. Fun, Frolic, Friendships.

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Girls' Camps

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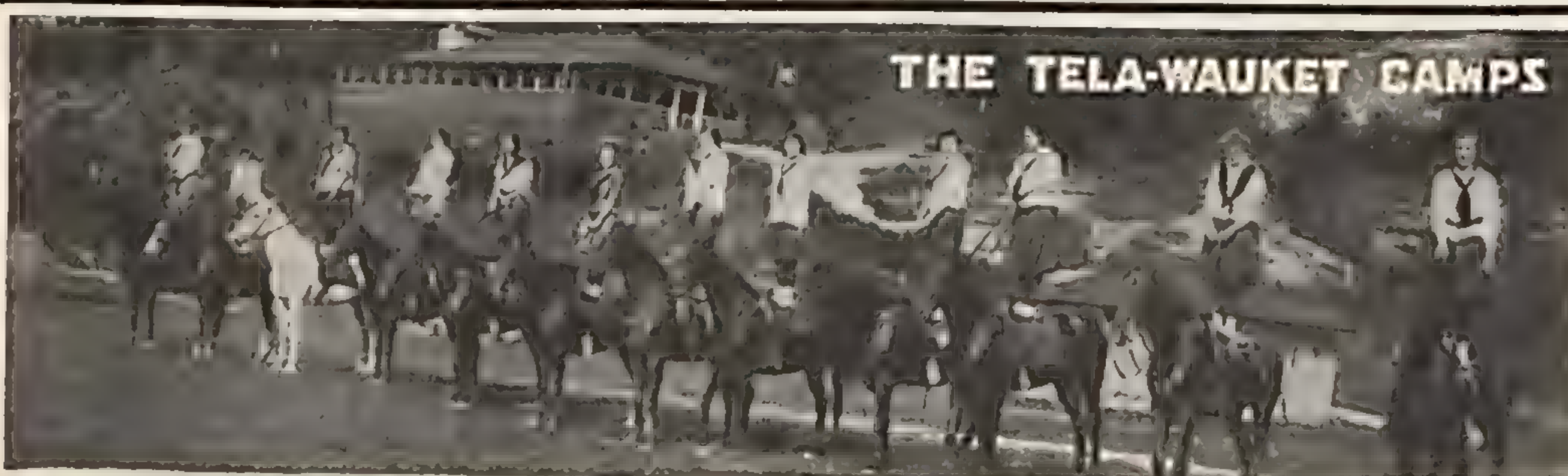
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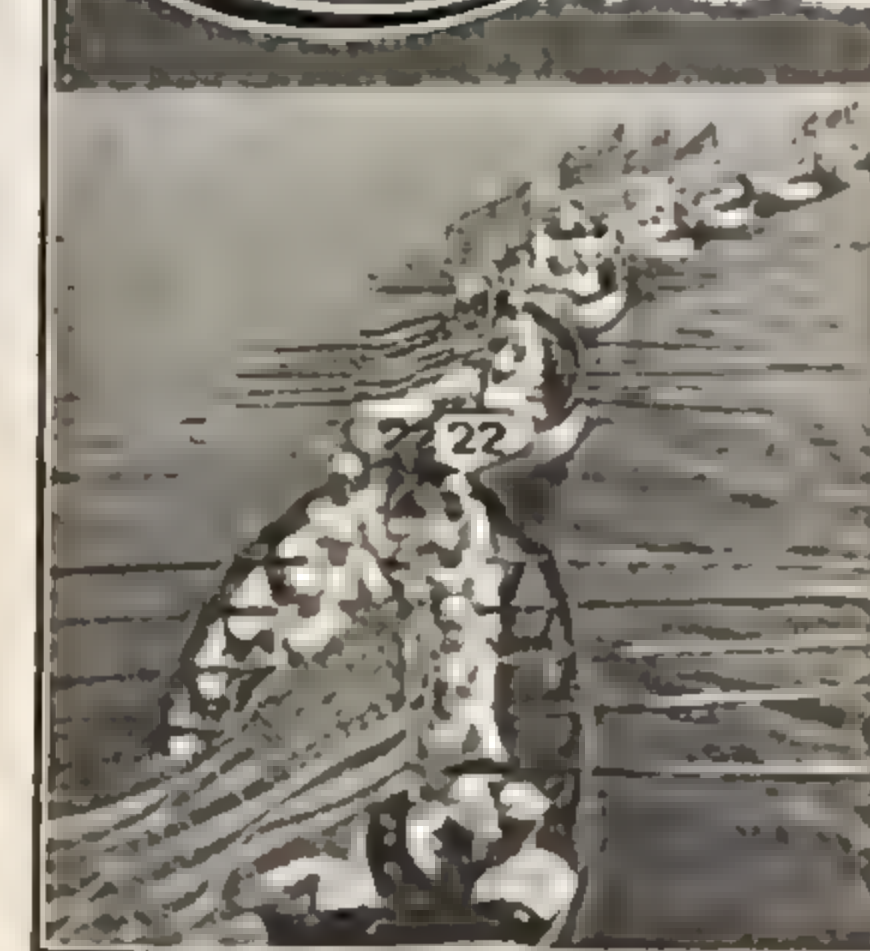
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**Mrs. Charlotte V. Gulick, Hotel Bellevue, Boston, to April 15th**



# Why Be a Sausage on a Monument, Eh?



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From the February 2d issue of Judge

NOT that you want to be. Heavens, no! Or that you are going to be. We should say not. Or that you are, physically. How absurd a thought. And yet—Well, a lot of us poor, frail mortals possess attributes of which we wot not, what? Some of us are human turnips and we think we are tuber-roses. And some of us are onions and we fancy ourselves gladiolas. The one great difficulty with most of us is that we're not onto ourselves. Perhaps it's just as well that we're not. Some of us are puffed up with a bit of temporary success; some of us exude a kind of greasy satisfaction over small accomplishments; a few of us have become bloated spiritually and mentally and a few more of us are frightfully swollen in the ego because we have pulled off a good business stunt, made a few extra thousands; or because we own an automobile much superior to our neighbor's tin Lizzie, or because our boy has been moved up one grade in the army; or because we have sugar in the pantry or coal in the cellar; or—something.

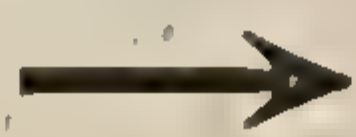
It's a sad fact to acknowledge, but we are really all sausages of one kind or another. It is only when we stick ourselves up on a pedestal, however, that we become

darned objectionable sausages. The great thing is that while being regular sausages we should realize it and laugh at our sausageness. The saving grace of humor!—How it greases the wheels of life and chases old man Gloom out the back door. Still, no matter how receptive we are to humor we must have something to laugh at. And right here is where we begin to reveal the true purpose of this sausage sermonette. Yes, we want to sell you something—something good—JUDGE. Its nickname, "The Happy Medium," is no misnomer. It is cheering the Nation today and perhaps you will agree that we need cheering. A smiling visitor to the home fifty-two times a year. A ray of sunshine piercing the drabness of war-time worries. Maybe you don't know JUDGE as intimately as you might. That's too bad, if it's so. But there's an easy remedy for it; you can

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# Don't Lose the War at Home!

*If you can't fight—don't gloom. Read*

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The men at the front know the value of cheerfulness, of gaiety, of good humour. They know that a man's mind can't stay indefinitely in the trenches without leave. It needs a rest, a laugh, a holiday. You need a holiday. But McAdoo has the trains, and Daniels won't let you take a boat. What then? Why, then—Vanity Fair!

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Forward march!  
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**BARCLEY CUSTOM CORSETS** Made with imported finish Elegance—without extravagance. Barclay Corset Shop 500 Fifth Avenue

**LE PAPILLON CORSET CO.** Mms. Gardner, Mgr. Corsets made to order. 45 West 55th Street, N. Y. Phone: Circle, 4387-4388.

## Corsets—Cont.

**MME. L. BROWN** CORSETIERE Formerly fitter for the Peetz Corset Co. Front and back laced corsets and brassieres. 45 West 37th St., New York. Phone 4786 Greeley.

**CAMPBELL'S CORRECT, COMFORTABLE CORSETS** made to measure only. Personal attention given to each and every customer. Mme. Isabelle Campbell, 47 West 45th Street, New York.

**LOUISE GREENWOOD.** Specialist in CORSETS. Copied, Cleaned, Repaired. Reasonable Made to Order, Ready to Wear. Measurement Blank sent, 500 5th Ave., N.Y., cor. 42 St. Vanderbilt 845.

**MME. WASSERMAN** Formerly with Blüner Corsetiers 665 Fifth Ave., cor. 53d St., N.Y.C. Tel. 9276 Plaza.

**MME. BARCLAY - MODART FRONT-LACE** Corsets 553 Fifth Avenue, New York. Tel. 4474 M. H. (See Modart Display ad.)

**Madame Ranté**, formerly at 536 5th Ave., has returned from Paris with her latest Spring models of La Svelte Corset (trade mark) and bust corseters fashioned to give a youthful appearance combined with the utmost comfort.

Also a reducing corset for morning wear. 448 Madison Ave., cor. 50th St. Tel. Plaza 6023 and 57 Avenue Victor Hugo, Paris.

## Costumes and Fancy Dress

**MASQUERADE COSTUMES.** Any period, made to measure. To rent or for sale. New ideas for fancy dress ball. Broadway Costuming Co., 116 West 48th Street, New York. Bryant 3440.

## Dancing

**ALVIENE—DANCE ARTS** (20th year). Classic. Interpretative, Ballet, Technique, Pantomime (Society or Stage); also Teachers' Normal course. 225 West 57th Street, New York. Catalogue.

**CHICAGO'S** Representative Teacher, William Crockett Perrin—Newest Dances, Stage & Ballroom, Ballet & Aesthetic Dept. under Mme. Phassey, Perrin Hall, Auditorium Bldg. Tel. Wabash 3297.

**CATHERINE CULBERT** Classes and private lessons in Classic & Ballroom dancing. Special children's classes. Free Booklet. 16 East 64th Street, N. Y. Phone Plaza 6278.

**CHALIF NORMAL SCHOOL OF DANCING:** thorough courses in Interpretive, Classic, Racial & Ballroom, Dances for Teachers, Amateurs, Children. 163-5 W. 57th St., N. Y. Louis H. Chalif, Prin.

**WILMA GILMORE** Modern Dances Specialized Studio 109 West 57th St., N. Y. Telephone Circle 4026.

**OSCAR DURYEA** 47 West 72nd St., 555 and 557 West 182nd St., New York City. An American authority on old and modern dancing.

**VIVIENNE MONCURE**, pupil famous teachers of Russia, Italy, France. Private class lessons. Exhibition dances for Balls; entertainments. Experienced teacher of children. 370 Central Park West, River. 8542.

**CATHERINE ELLIOTT** LULU MAY All Modern Dances. Private Instruction Only. 43 West 46th St., N. Y. Tel. Bryant 3556.

**VESTOFF-SEROVA SCHOOL**, 26 East 46th St., N.Y.C. Nature Dancing, Russian, Ballet, Interpretive, etc. Illus. Text Books on Nature or Russian Dancing. \$5. per vol. Descriptive Cat. V on request.

**THE HELEN MOLLER TEMPLE.** Dedicated to Greek dancing in its purest form. Private, class and children's courses. Illustrated catalog. Address Secretary, 746 Madison Avenue, N. Y.

## Dress Accessories

**PARADISE.** Gours, Fans and Marabou Stolen reconstructed. Newest Boas and Fancies made from your old feathers. Prompt mail service. H. Methot, 29 West 34th Street, New York.

**Plain and Fancy COVERED BUTTONS.** Season's choicest offerings. Your material used. Beautifully finished, wear better. Feathers cleaned, dyed, renovated. Mail orders. Catalog. Sadleir, 38A W. 34 St., N.Y.

## Embroidery, Trimming and Plaiting

**ARTISTIC HEMSTITCHING and PLAITING** Hemstitching—Plain, Picot Edge, Zig Zag, Curves, Gold or Silver Thread. Plaiting, all styles. Mail orders. Send for catalog. Sadleir, 38A W. 34 St. N.Y.

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**MISS BRINKLEY**, 507 Fifth Avenue, New York. Telephone Vanderbilt 4743. Housekeepers, governesses, nurses and household servants. Houses opened & renovated under our personal supervision.

**MRS. EMILY E. MASON** of London and New York. For efficient servants, male and female, call, write or telephone. Bryant 5633. 131 West 42nd Street, New York.

**A NEW TEACHERS' AGENCY** under the auspices of Mrs. L. H. McNeill, former teacher in private schools of New York and Washington. 542 Fifth Ave. Vanderbilt 1896.

**MISS SHEA'S EMPLOYMENT AGENCY**—30 E. 42d St. The 42d St. Bldg., supplies 1st class servants, male and female, in all capacities for city and country. Ref. carefully investigated.

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**SUPERFLUOUS FLESH REDUCED** by Modern Scientific Electric Method. No dieting or exercising required. Dr. R. Newman, Licensed Physician, 286 5th Ave. (near 30th St.) N. Y. C. Mad. Sq. 5758.



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**FAT REDUCED:** thermo electric medium; permanent results; Swedish gymnastics and massage. No diet; rheumatism benefited. Miss Frye, R. N. 233 West 107th St., N. Y. C. Tel. Academy 1106.

**REDUCE WEIGHT,** and shape the figure without diet or medicine. We possess every device—Electrical and Mechanical—for this successful treatment. Inspection invited. 56 West 45th St., (4th floor).

## For The Hostess

**VERSES** to order for various days. Suited to people of numerous ways. Fortunes for favors and jingles for dinner. (Certain to satisfy angel or sinner.)

State what you want when you write me a letter. Ask for my prices—the sooner the better!

Kitty Parsons  
1415 Beacon Street Brookline, Mass.

**SATISFACTORY VISITS BY MAIL.** You can purchase anything advertised in these pages by letter if a visit is not convenient.



Here is a sternly severe Snuffer, ready at a moment's notice to damp the flickering candle. It is of sterling silver, 5½ inches high, and with a ring at the top. The price is \$3.00. Vogue will be glad to buy it for you. See purchasing instructions on this page.

## Florists

**MAX SCHLING,** 785 Fifth Ave., New York City. Flowers and plants for every occasion. Best quality, tastily arranged at moderate prices. Write for price list. Telephone Plaza 1241-2022.

**MAX SCHLING,** Charter Member of International Florist Telegraph Association. Place your order now and have flowers delivered in two hours in New York or any other city.

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**H. HICKS & SON**  
The Fruit Shop  
557 Fifth Avenue at 46th Street  
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**LEAVENS' FURNITURE.** Simple, straight line—unfinished, stained, enameled, ornamented. Illustrated Free. Confer with decorators or Wm. Leavens & Co., Mfrs., Finishers, Boston.

**NEW YORK GALLERIES**  
Grand Rapids Furniture Co., Inc.  
Plates of interesting interiors gratis on request.  
34-36 West 32d Street, New York City.

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**FOR TOWN & COUNTRY HOUSES** at all times of year. Distinctive McHughwillow furniture, fabrics, wall papers & unique accessories for home. Est. 1878. Joseph P. McHugh & Son, 9 W. 42d St., N. Y.

**YOU ARE OR INTEND** refurnishing your home. Mme. Naftal will purchase whatever furniture, rugs, draperies, etc., etc., you wish to dispose of. Write or phone. 69 W. 45 St., N.Y. Tel. Bryant 670.

**UPHOLSTERED FURNITURE** of quality & latest design. Beautiful style book explains highest quality of construction and how to recognize it. Sent on request. H. A. Kelly Upholstering Co., Clinton, Ia.

**THE THONET-WANNER CO.**  
Wholesalers, Makers and Importers.  
The most comprehensive wholesale exhibition in New York. 43 to 51 West 36th Street.

## Furs

**FUR REMODELING AND REPAIRING.** Expert workmanship; reasonable prices. Chas. Horwitz, Furrier since 1892. 41 E. 8th St., N. Y. (two blocks west of Wanamaker's). Tel. 137 Stuyvesant.

**FURS.** Better quality for less money than elsewhere. Send for our new catalog illustrating many stylish models. A. H. Green & Son, 37 West 37th St., N. Y. C.

**FUR REMODELING.** Specialty of Renovating old fur garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 37 West 37th Street, New York. Greeley 2210.

**Trade "RELIABLE FURS" Mark**  
Everything in furs, perfect fit, and right up to date, alterations, repairs. Reasonable Prices. S. Christiansen, 124 East 57th St., N. Y. City.

**SILVER FOX SKINS** sent on approval from the animal's back direct to yours. You save all the Furrier's Profits. Alaska Silver Fox Farm, Plattsburg, N. Y.

## Gifts for Soldiers and Sailors

**THE APPROPRIATE GIFT.** Fruit, candy, jams, jellies & salted nuts with smokes, etc. In attractive boxes. Prices \$5, \$10, \$15. Tel. River 1762. Broadway Fruit Co., 2554 B'way at 96th St., N. Y.

## Gowns Bought

**MME. NAFTAL** pays highest cash value for fine misfit or slightly used evening, street and dinner frocks, furs, diamonds, jewelry, silverware. 69 West 45th Street, New York, Bryant 670.

**MME. FURMAN TELEPHONE BRYANT 1376.**  
103 W. 47th Street, N. Y. C.  
Absolutely Full Value Paid for Ladies' Misfit or Slightly Used Clothing of any Description.

**WE PAY CASH** for Evening and Street Gowns, Dancing Frocks, Furs, Wraps, Diamonds, Jewelry and Silverware. Consult us before you sell. Write, Phone, Send. Mme. Furman, 103 W. 47th St., N. Y.

**YOUR MISFIT** or slightly used street & evening dresses, suits, wraps, etc., can be sold at cash value to Mme. Naftal. Satisfactory service to patrons at a distance. 69 W. 45th St., N. Y. Tel. Bryant 670.

**BERNARD** pays 50% more than others for gentlemen's discarded Summer or Winter business suits, overcoats, Tuxedos, full dress, fur coats, trousers, also shoes. 452 7th Ave., New York. Greeley 2499.

**PERSONALLY INVESTIGATED**  
Not every shop, by any means, can buy space in this Guide. It is first personally investigated by Vogue.

## Gowns Remodeled

**MY RE-BUILDING OF GOWNS IS THE TALK** of New York, because I have made creations out of gowns that seemed hopeless. Homer, 11½ West 37th St., New York. Tel. 5265 Greeley.

**ECONOMY, ALWAYS A VIRTUE,** is especially necessary now. Practice economy by having old dresses remodeled. My shop does good work at moderate prices. Mrs. Gordon, 910-7th Ave., N.Y.

**VICTORINE—Rebuilder** of gowns. Old gowns remodeled equal to new. Evening gowns a specialty.  
160 West 84th Street, New York.

**WE Welcome Inquiries** for making and remodeling gowns in latest and advanced styles. Write for descriptive booklet regarding time required, cost, etc. Mme. L. Brown, 677 Lexington Ave., N. Y.

**GET YOUR WARDROBE READY** for spring. Let me remodel your 1917 or earlier dresses. You can be modishly gowned on a moderate expenditure. Try my service.

**ONCE** you see what I can do for you, you will let me remodel your frocks spring and fall. Write for information.  
Mme. Renee, 71 West 46th Street, New York.

## PURCHASING INSTRUCTIONS

**THE** names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

## VOGUE SHOPPING SERVICE

19 West Forty-Fourth Street

New York City

## Gowns Remodeled—Cont.

**"ZABEL."** We make a specialty of repairing and copying models. Children's clothes, underwear, shirtwaists, etc., etc.  
762 Madison Avenue, New York. Plaza 6232.

**BE PREPARED—** let me make your gowns to order for all occasions. Ex. workmanship. Price reasonable. Passes gowns remodeled into chic creations. Peterson, 61 W. 46th St., N. Y. C. Bryant 8852.

**MME. PITOT EXCELS** in Remodeling Old Gowns into newest Parisian styles. Also gowns to order. Customer's own material used. Moderate prices.  
70 West 88th St., N. Y. Tel. Schuyler 8078.

**ECONOMY DEMANDS** that you conserve materials. Garments remodeled to latest creations. Excellent workmanship at reasonable prices. Fittings at home. Mrs. Squires, 203 W. 87 St., N.Y. Tel. Schuy. 7553

## Gowns and Waists

Made to Order

**ARTISTIC DRESSES**  
Made to order for all occasions. Estimates submitted. Your materials used when desired. Homer, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

**THE MISSES CURRAN** will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices.  
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**KATHERIN CASEY.** Gowns for all occasions. Dancing and Afternoon frocks. Your material used if desired. Remodeling also done.  
36 E. 35th St., N. Y. Tel. 1033 Murray Hill.

**SPRING AND SUMMER MODELS READY.**  
Order now.  
We do dressmaking by mail.  
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**"THE MENDING SHOP."** Gowns Tailored. Suits Remodeled up-to-date. Shop Blouses and Gowns Refitted. Miss H. Redding Coughlin, 17 E. 48th Street, N. Y. No Branch. Phone 5062 M. H.

**SMART GOWNS AND SUITS**  
Made to Order.  
Distinctive Remodeling.  
Mme. Zara. 625 Lexington Avenue, New York.

**ARTISTIC GOWNS & WAISTS**  
Made-to-order. Best materials used. Gowns \$30 up. Waists \$15 up. Mme. Victoria, 373-5th Ave., N. Y., Cor. 35th St. Phone Murray Hill 7212-9243.

**PRINCET**  
Creations Exclusive.  
22 West 46th St. Elevator 3rd Floor.  
Princeton of Paris.

**MME. HADLOCK EVANSTON, ILL.**  
Evening gowns, wraps, street suits, dresses, and waists made-to-order.  
1402 Chicago Avenue. Phone Evanston 627

## Gowns and Waists—Cont.

Made to Order

**ODETTE et MARGUERITE**  
formerly with LaFayette, one of the leading dressmaking establishments of Paris have just arrived and are ready to submit

The Latest Spring Models  
Also Tea Gowns.  
They assure you of complete satisfaction.  
448 Madison Ave., cor. 50th St., Tel. Plaza 6923.

## Gowns and Waists

Ready-to-Wear

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Gowns—Blouses—Hats  
Authoritative Styles for every occasion.  
Moderately Priced.

**HAND EMBROIDERED CANTON CREPE** and Linen Gowns. Also Gowns individually designed for all occasions.  
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**MEULLER-GRAVES Inc.**  
1A E. 46 St., N. Y. C., Adjoining the Ritz-Carlton  
Hats—Gowns—Sport clothes—Indian and Russian Cossacks—Prices unusually moderate.

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**LITTLE OLD FRIENDS.** Being Ten Baby Loves, Cleverly Drawn and Gaily Painted, Guest cards for the Children's Party. \$5 the set.  
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## Hair Goods and Hair Dressing

**ROBERT,** Permanent Hair Wave Specialist. No kinks, but a beautiful wave, well nigh a marvel. My Own Original Method. Write for booklet.  
Robert, 500-5th Ave., Suite 506, Cor. 42 St., N. Y.

**SCHAEFFER—542 Fifth Ave.**  
Personal Attention—Individual consideration in the art of Permanent Hair Waving.  
Murray Hill 5772.

**E. FREDERICKS, PERMANENT WAVE SPECIALIST.** Originator of the famous Fredericks Method; results incomparable. Call or write for information.  
665 Fifth Avenue, New York. (At 53rd St.)

**MISS COMER,** 462 Boylston St., Boston  
Magnolia, Mass.  
Permanent Hair Wave, Hair Goods & Hair Dressing. Beauty Culture. Beauty Box that is unique.

## Hair and Scalp Treatment

Write for **HOME TREATMENT** and Scientific advice on care of the hair. Price \$3. Waldeyer & Betts, Swedish Scalp Specialists, 315 Fifth Avenue, New York

**LOSS OF HAIR** from waving, dye, etc. Consult Mme. Fendick, 17 West 45th Street, New York. Exponent Huntingford Hot Oil Scalp treatment. Consultations Free. Bryant 920.

**SCIENTIFIC CARE** of hair. Permanent Waving. Shampoos & Special treatments for hair prematurely gray. Remedies made specially for you. Hair Goods. Charles Frey, 507 5th Ave., N. Y.

## Hotels in New York

**HOTEL MARTHA WASHINGTON,** 29 East 29th Street, New York. For women. Rooms \$1.50 a day upwards. Meals a la carte, also table d'hôte. Luncheon, 40c. Dinner, 50c. Booklet free.

**HOTEL MAJESTIC—**Fronting Central Park and West 72d St., N. Y. Accessible to all lines of traffic, but away from the noise of the all-night district. Rooms \$2 a day. Copeland Townsend, Lessee, Dir.

**THE TOURAINE—**A quiet resident hotel. Two and three room suites catering to exclusive families seeking quietude. Write for Booklet B.  
9 and 11 East 39th Street, New York City.

**HOTEL WEBSTER,** 40 W. 45th St., nr. 5th Ave. On city's quietest street. Most beautiful of N. Y.'s small hotels. Favored by women traveling alone. 4 minutes' walk. 40 theatres; center shopping district.

**THE BROZELL—**27th Street at 5th Avenue, New York. Hub of shopping wheel. Particularly for ladies without escort. Every room with bath and shower. \$1.50 a day upwards.

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Formerly 8 East 37th Street.

**WILKINSON HAND-MADE ART QUILTS.** Ideal trousseau gifts. Made only on order. Finest materials used. Illustrated booklet V sent on request. Wilkinson Sisters, Ligonier, Ind.

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**ORDINATORS—**Enable window shade rollers to be lowered from top to admit fresh air and light. For all windows in modern edifices.  
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## Household Furnishings—Cont.

**DINING TABLES** protected with Pure Asbestos, covered with cloth detachable for cleaning, combining heat protection and cleanliness. Write for prices and particulars. Turner Asbestos Co., Exeter, N.H.

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**MRS. ALEX VAN R. BARNEWALL**  
19 East 48th Street, New York City.  
New Imported Fabrics  
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**IDEAS FOR DECORATION.** Unusual cushions, lamp shades & other articles created to harmonize with any interior. Let me give you suggestions for your summer home. Selma Loeb, 37 E. 28 St., N. Y.

**PETIT-POINT TAPESTRY—**Made to order, also authentic designs together with the proper materials in correct colorings.  
Frothingham, 542 Fifth Ave., New York.

**MAY I RELIEVE** you of the fitting and furnishing problem? Room or apartment. Moderate cost. Personal attention. Mrs. Ada Gilliam Munyon, 110 West 34th St., New York.



There will be no stubbing of toes in the labyrinth of the bedroom if this attractive night candle is by the bedside, ready to light the way. It is of metal, painted in different colors and costs \$2.75. See purchasing instructions on this page.

**"THE HOUSE OF THREE GABLES,"** 3 E. 52nd St. Illustration groupings of every type of room. Prices modest and marked in plain figures. MacBride, New York. Only the unusual.

**IVORY SETS DECORATED** with raised floral designs in latest French pen point. Charming effect for summer bedrooms. Price list on request. Florence Adler, Studio 203 W. 78th St., New York.

**LENORE WHEELER WILLIAMS.** Designer of little things not found in the shops. Interior Decorating. Clearance of stamped novelties on foreign linens—15c up. 48 E. 49th Street, New York City.

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Phone 2391 Stuyvesant Established 1880  
Separate Department for Ladies.

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**CASH FOR BROKEN JEWELRY.** Old Gold, Silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Calimann, 27 W. 37th Street, N. Y.

**JOHN DALEY PAYS CASH** for Platinum, Gold, Silver, Pearls, Diamonds, Antiques: entire contents of houses. Established 1869. 654 Sixth Avenue, corner 38th Street. Tel. Greeley 3945.

**MRS. T. LYNCH'S SON, INC.,** buys Diamonds, Pearls, Old Gold & Silverware, only one price offered, our references. Established 1844. 227 W. 42nd St., near Broadway, N. Y. Bryant 1686.

**SEND TO A. S. BORG** by mail or express any diamonds, old gold, silver, platinum, antiques, pawn tickets, artificial teeth. Cash at once. 146 West 23d Street, New York. Bank references.

**WE PAY**  
as high as \$50.00 for old false teeth, any condition (mail or bring). Old gold, silver, platinum, plated ware, antiques. Levit, 727 Columbus Av. (nr. 96th) N.Y.

**FALSE TEETH,** highest cash prices paid for old gold, platinum, silver, plated ware, antiques.  
Burns, 510 W. 124th St., near Broadway.

**CASH FOR OLD FALSE TEETH.**  
Send us false teeth in any shape. Diamonds, watches, gold, silver or platinum.

**JEWELRY**  
New or broken. Magneto points. We send cash by return mail and hold your goods ten days.

**WE WILL** return them at our expense if our offer is refused as unsatisfactory.  
Liberty Refining Co. Established 1899.  
V-432 Wood Street Pittsburgh, Pa.

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**J. TUZZOLI,** now at 27 W. 46th St., N. Y., makes a suit for \$55, which cannot be duplicated under \$90. Quality and material faultless in make and fit. Fur garments remodeled. Advance Spring Models.

**TAILORED GOWNS REMODELED** to prevailing style. 20 years' experience. Tailored suits from \$65 up. J. H. Comstock, 288 Fifth Avenue, (30th St.), New York. Tel. 158 Madison Square.

**M. ZWERN,** 425 Fifth Avenue, N. Y.  
Creator of Smart Tailored Suits and Gowns to Fashionable Women at unusual low prices. Established since 1902.

**L. GILBERT.** In spite of the fact that fabrics are very high we are still able to make suits at \$50. We also remodel furs & store them free of charge. 63 West 46th St., N. Y. Telephone Bryant 2373.



## Ladies' Tailors—Cont.

**ACKERMAN**, 17 E. 48th St., N. Y., Tel. 8320  
Murray Hill. Ladies Tailor, Furrier, also Traveling  
& Sport Suits, Hurrell: Gowns and Blouses.  
Rebuilding gowns a specialty.

## Laundering

**TROUSSEAU LAUNDRY**. The ideal laundry for  
fine linens & laces; thoroughly reliable. No chemi-  
cals used. Immaculate workmanship. Prices & refer-  
ences upon request. 589 Eagle Avenue, N. Y. C.

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**FILET TIRE** monograms are just the latest thing  
in linens and make most appropriate  
gifts. Send for leaflet.

Porto Rico Store, 403 Madison Avenue, New York.

**ROSA JOSEF**. Importer of Fancy Table Linens,  
all descriptions. Prices moderate. For appoint-  
ment, phone Murray Hill 6515. Write  
8 East 46th Street New York.

**TROUSSEAU** outfits a specialty. Finest of imported  
linen & artemderies from Belgium, France, Austria.  
Bed linens, table damasks, handchiefs, monogram em-  
br'd'y of merit. M.J. Forster, 307 W. 79 St., Schuy. 5199.

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**SILK UNDERWEAR AND NEGLIGEEES** to individ-  
ual order. Exclusive styles, refined taste. Hand-  
emb'd in artistically shaded colors. Mme. Paula,  
622 West 137th Street, N. Y. Tel. Audubon 8692.

**UNUSUAL LINGERIE**, hand-made, real lace trim-  
ming, Trousseau of Distinction. Priced from Two  
Dollars. Utmost Value. Your lace used. Garments  
copied. Dorothy Lee, 500 5th Ave., Room 608, N.Y.

**ALEXANDER'S**, 62 East 34th St., N. Y. An ex-  
clusive blouse, lingerie and negligee shop, special-  
izing in the unusual. Mail orders given careful  
attention. Tel. Murray Hill 3938.

## Maids' Uniforms

**NURSES' OUTFITTING ASS'N**  
425 Fifth Avenue  
at 38th Street  
New York

Dresses	ready made	Collars
Caps	and to order	Cuffs
Coats		Aprons
Bonnets		Bibs

**NURSES' OUTFITTING ASS'N.**  
425 Fifth Avenue  
at 38th Street  
New York

## Milliners

**GERHARDT HATS**.  
Exclusive and Distinctive Hats.  
12 East 46th St., N. Y.  
Opposite Ritz-Carlton.

**LANG, MILLINER**—  
though showing the newest French designs,  
we specialize in remodeling. 13 East 36th  
Street, New York. Just off Fifth Avenue.

## Mourning Apparel

**"THE SHOP OF BLACK."** Mourning Apparel  
of quality; style conforms with social require-  
ments. Gowns, blouses, millinery, accessories.  
Prices mod. Calder & Co., 2643 B'way (100th St.)

**MULLEN SHAW**  
Everything smart for mourning wear. Special  
widow's veil hat and high neck blouse, \$10 each.  
16 West 37th Street Greeley 625

## Patterns

**PATTERNS CUT TO MEASURE** from illustra-  
tions, description of model. Fit guaranteed.  
Special attention to mail orders.  
Mrs. W. S. Weiss, 41 West 35th St., New York.

## Perfumes

**FIANCEE and GARDEN** Fragrance Perfume Spec-  
ialties—convey to you the true fragrance of the  
actual flowers. Samples on request.  
Woodworth, 392 Fifth Avenue, New York.

## Photography and Photographers

**PHOTOGRAPHER-OF-MEN**  
P'rie MacDonald.  
576 Fifth Avenue  
Cor. 47th Street (over Theo. B. Starr, Inc.)  
**PHOTOGRAPHS WHICH ARE PORTRAITS.**  
I shall not be satisfied unless you are.  
Mary Dale Clarke.  
Telephone Plaza 1492 665 Fifth Avenue.

## Rooms and Apartments

**13-15 EAST 54TH STREET, N. Y.** Boarding  
place of exceptional advantages where home com-  
forts are enjoyed by its guests. The cuisine and  
location unexcelled. Moderate prices. References.

## Rugs Cleaned and Repaired

**THE THOMAS J. STEWART COMPANY**  
(Formerly 1554 Broadway)  
Rug and Carpet Shampooing—Oriental Rug Re-  
pairing at our plant by native experts; also

**ASK** regarding our out-of-town estimate offer.  
88-92 Erie Street, Jersey City.  
145 West 99th Street, 504 West 126th Street,  
New York City. Telephone Riverside 102.

**"STEPPING STONES"**  
to the best and most unusual shops, are  
these little advertisements. Vogue recom-  
mends their services to you.

## Shoes

**SHOECRAFT SHOP**, 27 West 38th Street, N. Y.  
Smart Shoes in widths AAAA to D and in sizes  
from 2 to 10. Send for booklet "Fitting the  
Narrow Foot," and Catalog V. S.

**E. HAYES**, 9 West 29th Street, New York.  
Individual style in ladies' shoes to order in  
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Gifts that appeal to the practical brain and artistic  
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## HOUSE &amp; GARDEN

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New York City, N. Y.



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Breakfast in the average home is a most monotonous meal—the same foods are served morning after morning, with little or no variety. Surprise your family tomorrow morning. Instead of the breakfast food you usually serve, try N. B. C. Graham Crackers with milk—perhaps some of the family will want the milk hot.

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**NATIONAL BISCUIT COMPANY**

*P.S. Uneda Biscuit*



## SALES AND EXCHANGES

### Wearing Apparel for Sale

GREY blue broadcloth Shaker Cape, never worn. Cost \$30—Sell \$20. Also Heirloom black lace shawl of Llama hair, valued at \$200.—Sell \$100. No. 494-D.

FOR SALE—Cream satin and net evening gown. Bead embroidery. Size 36. Worn once. Cost \$125—Sell \$50. No. 496-D.

FOR SALE—Exceptionally handsome, three-quarter length, Beaver coat, selected skins, full, new model, worn three times. Perfect condition. Valued \$350—Sell \$200. No. 497-D.

RUSSIAN Sable Stole. Whole skins worth \$3000—Sell for \$2500. Russian Sable Cravat, 3 skins worth \$1200—Will sell for \$800. Perfect condition. No. 499-D.

FOR SALE—Paisley Woolen Shawl about 90 years old. In good condition. Two yards square. A bargain at \$100. No. 500-D.

FOR SALE—Suits, Dresses, Hats and Waists. Lady going South. Description given and approvals. Size 44-46. No. 501-D.

SACRIFICE half cost, exquisite, imported afternoon and evening gowns. Never worn. Latest Spring styles 36-38. Prices \$15 to \$70. Beautiful furs suitable Winter or Summer. No. 504-D.

WHITE silk suit. Cost \$30—Sell \$15. Black-white hair line suit. Cost \$50—Sell \$20. Both 36. Silver bar pin. Fisher crystals. Cost \$25—Sell \$10. No. 505-D.

FOR SALE—Yellow evening gown. Size 34-36. Cost \$60—Will sell for \$40. Never worn. Late Fall model from well known Modiste. No. 506-D.

PRACTICAL afternoon or evening gown. Spring model. Black georgette crepe, jet trimmed, flowing sleeve. Size 36. Never worn. Cost \$65—Sell for \$30. No. 507-D.

BLUE serge suit \$25. Wool jersey dress \$15. Top coat \$15. 36-38. Three-year boy's coat. Mustard duvetyne \$5. Tan boots 5½-AA \$8—Were \$13. No. 508-D.

### To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price, under any of the classifications, is \$3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the April 15th Vogue should be received on or before March 5th. Address all communications to Sale and Exchange Service, Vogue, 19 West 44th Street, New York.

### To Answer These Messages

1. Reply in a 3-cent stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

### Wearing Apparel for Sale—Cont.

OWING to mourning have three evening gowns, afternoon gowns and summer gown for sale. Very reasonable. Size 36. All in good condition. Very smart. No. 509-D.

BLUE faille silk dress—34—\$15. China silk petticoat \$10. French flannel wrapper \$5. Parasols, Shoes 1½-D. Underwear, Stockings, size 8. Everything new. No. 511-D.

BLUE Bolivia Spring coat \$20. Green brushed wool sweater \$6. Dark green mixture English worsted suit \$10. Grey mixture coat \$10. All Size 36-38. No. 514-D.

FOR SALE—All black crepe de chine afternoon gown, recently purchased at Altman's. Cost \$35—Sell \$20. Worn once. No. 516-D.

### Miscellaneous

FOR SALE—Three Bridge sets, including cover and four doilies, each, linen elaborately embroidered in colors. Basket and flower design. Never used. Sell \$24. No. 502-D.

### Miscellaneous—Cont.

FRENCH Electric Chandelier, Roman gold, Basket form, with China flowers, 2 wall brackets to match, \$65. Dozen silver fish forks, \$8. Real Lace Wedding Veil—Make offer. No. 510-D.

PATHESCOPE motion picture camera and projector. Outfit complete with leather cases, tripod and screen. Camera never used. Projector used twice; can be operated in home. Owner in service. Cost \$425—Sell \$300. No. 512-D.

NEW China silk comfort, wool stuffed of one of deeper shades of light blue. Never used. \$12. No. 495-D.

FOR SALE—In Canada—English pig-skin lady's dressing case. Lined green silk, silver topped fittings, French ivory brush. Never used. Perfect condition \$55. No. 515-D.

### Wanted

WANTED—Mink or Skunk set. Feathers, Gourd or Plumage, also Interior Decorations, Velour Portieres or Drapes, Pictures, Tapestry hangings, large vases, etc. Must be very reasonable. No. 367-B.

### Wanted—Cont.

PLAIN, dark blue, green, plum, or black cloth, spring suit. Accessories, 38-40, tall. Black fox, lynx, or seal set. Excellent condition. Reasonable approval. Young matron. No. 368-B.

WANTED—A Hudson Seal or long cloth coat, also Navy blue suit—Size 38. Must be in good condition and reasonable. No. 369-B.

I WILL purchase slightly worn, smart suit, afternoon, evening and street dresses. 36 to 42. Entire wardrobe if reasonable. Hats and coats. No. 370-B.

WANTED—by tall lady—coat, Spring coat suit and dress—48 Bust—38 Waist. Good condition and style. Reasonably priced. Also boys' clothes—Sizes 4½ and 5½. No. 371-B.

### Professional Services

WANTED—Woman of wide social acquaintance to assist established Decorator. Business experience unnecessary. No. 338-C.

YOUNG lady (Swiss) desires position as Companion. Age 23. Good Reader, speaks French. Resident of England for number of years. No. 359-C.

FRENCH Lady Teacher, Parisian, would take a pupil at her residence, or at pupil's, (adult or child), in the afternoon or evening. No. 360-C.

YOUNG woman of refinement and education desires position as companion or social or private secretary. Reference required and given. No. 361-C.

YOUNG Southern woman, college education and thorough secretarial training desires a position as confidential or household secretary. Will travel. References exchanged. No. 362-C.

CHILD of fortune: disappointed when studying with best masters failed to develop luscious tone singers covet. Opera singer (with husband) cultured, travelled, in exchange for home (New York), will realize your wish. References exchanged. No. 365-C.

YOUNG Parisienne, highly educated, wishes pupil (child or adult). Conversation, reading, grammar. Either residence. Terms moderate. No. 366-C.





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Something That Will  
Put New Zest Into Breakfast**

A few N. B. C. Oatmeal Crackers broken into a bowl and just covered with hot milk or cold, rich cream, make a breakfast food that most everyone will like.  
Oatmeal in its most delicious form, these N. B. C. Oatmeal Crackers also possess a flavor and goodness that is delightfully different.  
Sugar is saved, as the crackers are already slightly sweet. Always crisp, fresh and ready to serve, they save minutes in the morning and help you get breakfast ready on time.

**NATIONAL BISCUIT COMPANY**  
*P. L.* Uneda Biscuit

# N.B.C. OATMEAL CRACKERS



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*Strictly bench-made, hand-sewed throughout, substantial turned soles. 2-inch wood French heels. Choice of tan Russia Calf, all-over finest black glazed Kid or rich Patent Leather.*

*Same in genuine gray buckskin, taupe gray kid, soldier gray kid or extra fine quality white kid, at \$8.50.*


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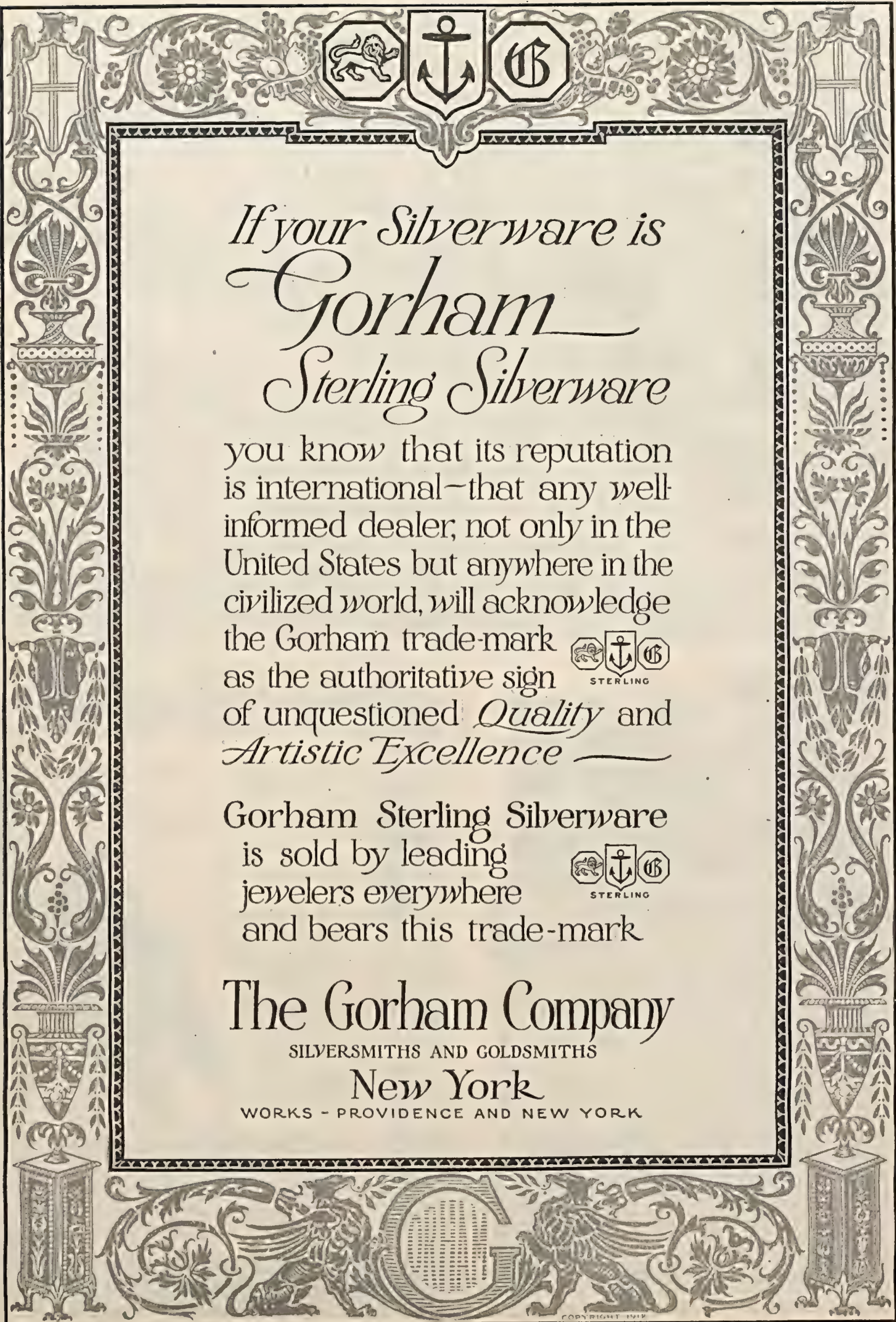
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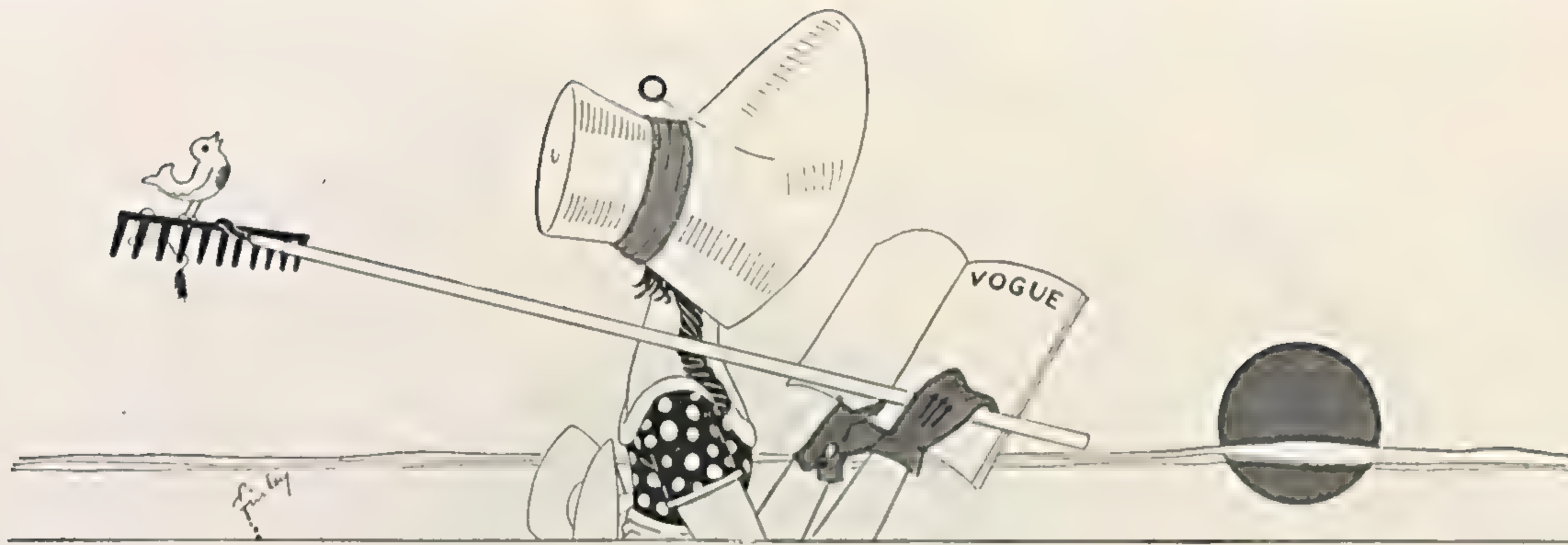
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**New York**

WORKS - PROVIDENCE AND NEW YORK







This Is The  
SPRING PATTERNS and NEW MATERIALS NUMBER of VOGUE

WAR is the most penetrating thing that we know anything about. Once it makes its appearance, not a nook or a corner can escape it. It isn't even a respecter of magazines. This, for instance, is our spring pattern and new materials issue—which sounds as peaceful as anything possibly could—but war has come right in and guided the shears that cut the patterns and mixed itself up in the weaves of silks and voiles and cottons. It has stood grimly by and said that skirts must be scant and frocks must be straight, and it has frowned impractical fabrics right out of our pages in a way there was no gainsaying.

WHY VOGUE IS SO INVALUABLE

But as war has also come into the lives of every single one of our readers, these very facts have made Vogue invaluable. For war, besides being penetrating, is extremely greedy, and wherever it appears there is an immediate need for conservation of food and materials and time and money. That's why Vogue is so helpful. Strangely enough, conserving takes far more thought and planning and actual skill and knowledge than any amount of spending.

For years Vogue has been an expert on the very best and most efficient way to spend, and now, like a high-powered engine that can reverse its speed and run just as smoothly, Vogue, with equal efficiency, is telling women the best way to save.

In this issue we are publishing two hundred original pattern designs which point the way to make the spring wardrobe smarter than ever and at the same time to conserve material and double the power of one's dress allowance. The most careful consideration has been given to this matter of saving material; there is one skirt which actually uses but 1½ yards of material. Then, too, these designs are made with a minimum of seams, and this means a saving of the dressmaker's time—which is another important item. These patterns are on sale in various cities outside of New York; on page 69 you will find a list giving the agency nearest you.

Textiles are another matter that Vogue has looked into very carefully. It wasn't long ago that women wore whatever material they chose and men wore what was left. But now it's quite the reverse. Women are meekly wearing what the men don't want, only, because of the

ingenuity or the chivalry or some other pleasant characteristic of the makers and designers, these materials are more delightful than ever. Vogue tells you all about them—which of them are most practical and fashionable and charming and just how to make them up.

WOMEN AND THE WAR

Of course, Vogue is publishing some articles that have nothing to do with fashions and that have a great deal to do with women and the war. One article tells how you can help reduce the food problem in a definite way by a system of voluntary rationing. Hoover has said that forty per cent. of our population is saving as much as possible and that the remaining sixty per cent. must begin to do its share. But the great bulk of this saving must be done by a still smaller proportion—it must be done by the thirty per cent. who hold the wealth of the country. Voluntary rationing is ever so much pleasanter than compulsory rationing, and there are dark hints abroad that we must have one or the other. Read this article and see if it doesn't suggest something that you can do to help win the war.

VOL. 51. NO. 5

WHOLE NO. 1090

Cover Design by Alice de Warenne Little

Special Features

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C O N T E N T S  
for  
M A R C H 1 , 1 9 1 8



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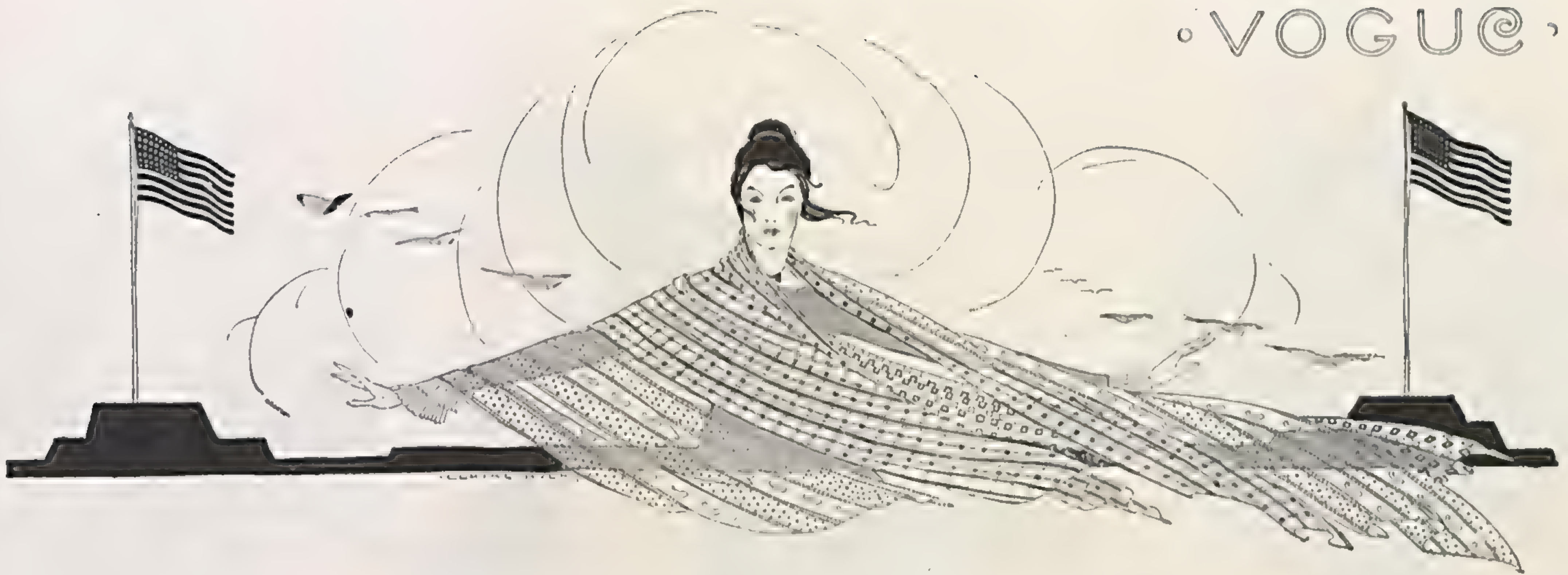


Charlotte Fairchild

**MRS. LEONARD M. THOMAS**

*Mrs. Leonard Thomas, before her marriage, was Miss Blanche M. Oelrichs; she is the daughter of Mr. Charles May Oelrichs, and a niece of the late Herman Oelrichs. A volume of her poetry, brought out under the pen-name of Michael Strange, and the verses she has published in periodicals, have given her an enviable literary position. She is at present a very active member of the patriotic committee whose object it is to erect at Senlis, the spot where the German army was finally turned back in its advance on Paris, a fitting memorial—Jo Davidson's heroic statue, formerly known as "France Aroused," and lately re-christened "The Call to Arms"*





*The cotton frocks of summer will not be denied the privilege of showing their patriotic feelings; many a crêpe or voile is printed in soft red, white, and blue*

## PATRIOTIC FABRICS TO CHARM THE NEW MODE

NOT within the memory of any one who reads this article, if ever at any time before, have dress fabrics been so interesting as they are to-day. The bits of silk or organdie or calico—yes, calico, for this is the very latest word on tub frocks—which the dressmaker hangs upon neat hooks in her salon, and the bolts of stuffs which the shopkeepers pile upon their counters are all closely associated with the great business which is occupying this country and our Allies. Without the war, indeed, the fabrics now in fashion would probably never have existed, and certainly they would never have appeared in just these colours and forms.

The looms of the world which have heretofore given so much of their time to the weaving of beautiful stuffs for women to wear, are many of them delegated to the sterner tasks of making uniform materials. Until now, the main business of weavers has been to dress woman; man was clothed in what was left. Now man, the warrior of the world, must be garmented in such a way as to resist cold and wet, and woman must be clothed in what he does not need. This means a revolution in the making of tex-

Fashions Are Based on the Exigencies of War; Women Wear Silks and Sheer Things and Leave the Sterner Stuffs to Men; and the Material Determines the Silhouette

tiles, and from this revolution, as from other revolutions, there will undoubtedly result many benefits.

One would naturally suppose that this stern situation would reduce women to the wearing of the more sober and substantial materials and would make of her a figure in keeping with the seriousness of the times. But as a matter of fact, the loveliest of fashions seem destined to be the result. Since man needs wool to keep him warm and dry, woman is requested, in fact she is in eminent danger of being summarily ordered, to wear silk, and since all materials are at a premium, she is admonished to use as little of any of them as she is able. This means that the silhouette will be slender, and this, with the use of soft satins, silks, and sheer stuffs, gives a certain sinuousness which is charming.

Some months ago, the government took action in this matter of materials. It called the makers of textiles into conference. It took the magazines into its confidence and cabled Paris explaining the exigencies of the case. Now the cooperation of manufacturers, magazines, and the Paris dressmakers has established what might be called the "Patriotic Fashions of 1918"—fashions which are based, not upon a whim of womankind, a craze for dancing, or a successful play, but upon the necessities of war.

MADE IN AMERICA

Never in the history of dress has the material so markedly determined the silhouette. Textiles and line were at times so closely associated that it was difficult to say which was

the governing influence, but as a rule it has been the line which controlled the material and made it fashionable. No designer to-day may use more than four and a half yards of wool in a suit or dress, and every designer is requested to use as little wool as possible. So skirts are obliged to be narrow and coats short; and combinations of materials are the vogue. It is predicted that there will be scarcely a spring garment of which silk does not form some part.

This fact, however, will work no hardship on women, for never have silks been lovelier than they are to-day. Since the beginning of the war, the most remarkable strides have been made by the silk manufacturers of America. Beautiful stuffs are coming in quantities from American looms, stuffs which are exquisite in quality and weave. And not a whit behind the weavers have been the dye-makers of this country. When war broke out, every worth-while piece of American silk, before it could be used, was being dipped in a German dye. And when importations of this dyestuff ceased, the result was practically a panic. Every one prophesied that in a short time women would be going about in the dreary



*She is holding up printed chiffons for your approval and, between them, a blue and gold material to make your newest waistcoat*



*It would take an incredibly strong mind to resist the temptation of this Japanese crêpe and a black chiffon worked with silk*



monotony of undyed materials. The direst results were predicted for any American who would dare set up a laboratory in competition with the German chemists. However, a number of venturesome citizens of this country did enter the hazardous field, and though the results of their experiments were at first discouraging in the extreme because no two pieces of material dyed in America were ever by any chance the same shade, the work has steadily improved until at the present moment American dye-makers can say without fear of contradiction, not that American dyes are on the eve of being the equal of German dyes, but that they now are the equal of German dyes. Their scope is not yet so great as that to which German dyes attained in the past, but American dyed stuffs, within their own field, are not only beautiful, but trustworthy, and they may be purchased without hesitancy, even by those who are habitually most exacting.

#### PATRIOTIC MATERIAL

The materials shown with this article are not all of American make, but some of the most attractive of them are. In the sketch at the top of page 35 are shown some of the new cottons in patriotic colourings. It is interesting to note the improvements in the manner in which the red, white, and blue of this country and of France and England are used. The first attempts to produce materials in which these tones were mingled were in many instances crude and not adapted for the clothes of discriminating women. But gradually the dyers learned the wisdom of using lavender or grey or powder blue instead of the blue of the flag and of substituting bright pink or cerise for the flag red. In this drawing are shown three charming summer stuffs, all of them printed in red, white, and blue. That at the left in the sketch is a cotton crêpe of an exquisitely fine quality. It is an imported material and costs \$3.25 a yard. Next is shown a domestic material in which silk and cotton are woven together. This is plaided in blue and red. The colours, however, are soft, and it would make a really charming summer frock. It is 75 cents a yard. The remaining one of the three textiles is a white cotton voile with little blue and red outlines of squares; it sells for only 38 cents a yard and is very attractive.

Cotton voiles and crêpe promise to be among the most used of summer materials; the former are again represented in the sketch in the middle of this page. The very top tree in this drawing is made of a cotton voile in a soft warm tone of yellow with overlapping spots of white and black; it costs 75 cents a yard. The



*She has draped some of the loveliest of the printed materials about her—first a taupe foulard, then a sheer crêpe of blue and white on her right arm, and a heavier silk one on her left*



*These five conventional trees represent five different kinds of silk or voile, and the ground they stand on is a sixth*

Fibre silks in various guises were for a time recommended to the patriotic woman, but it has of late come to light that many of the materials entering into the manufacture of these textiles are needed for the more serious business of making war,—and since then the appeal for their use has been based upon the ground of attractiveness. Contradictory reports as to the wearing qualities of silks of this kind are made; the truth of the matter seems to be that if adopted for general service, artificial silks of good quality are very satisfactory, but that it is not advisable to subject them to adverse weather conditions. Among the artificial silks is a new jersey-like tricotine, which is seen in many of the latest French models and in the designs from good American houses. Then there are the lustrous satin-like materials used for sports suits and coats. One of these is shown at the bottom of the sketch in the middle of this page, constituting the ground upon which the trees grow. It is white with small squares of green scattered over it. The plaid tree at the right above is of the same material in white and rose; both of the last-mentioned materials are \$5.50 a yard.

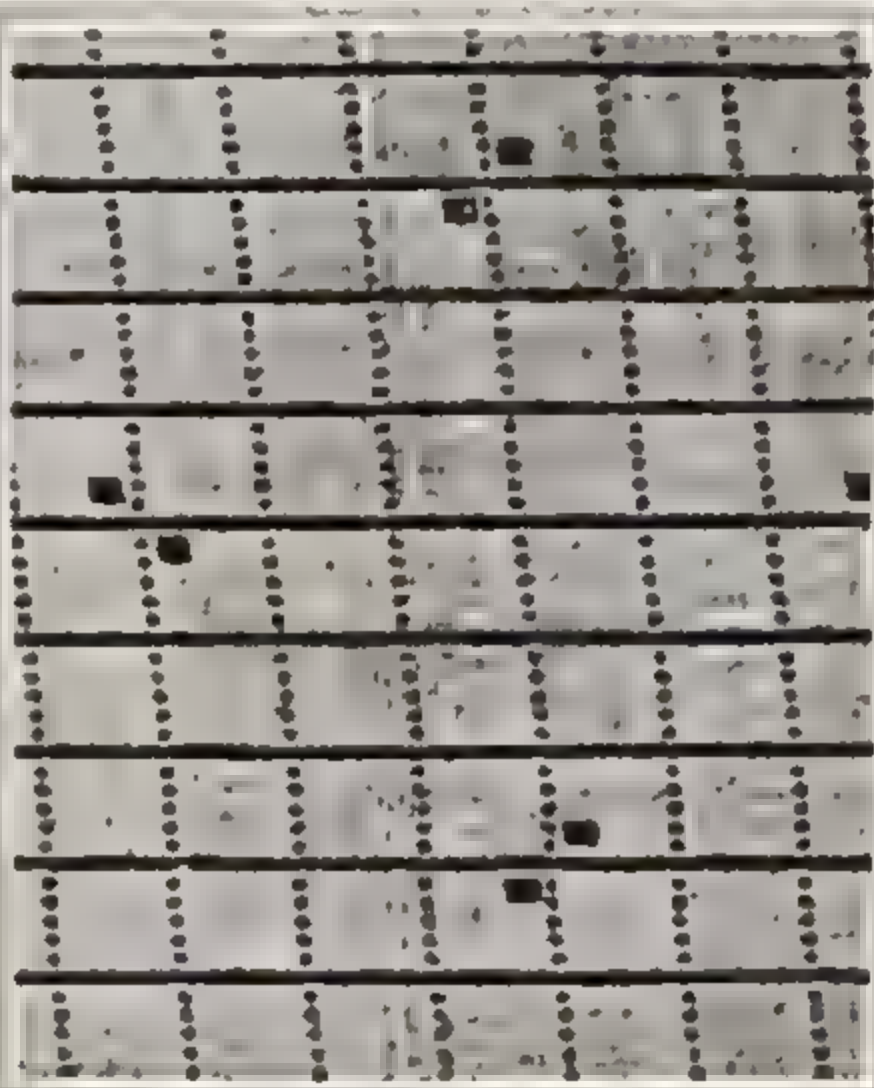
(Continued on page 124)



*A new calico has this charming design in blue and white*



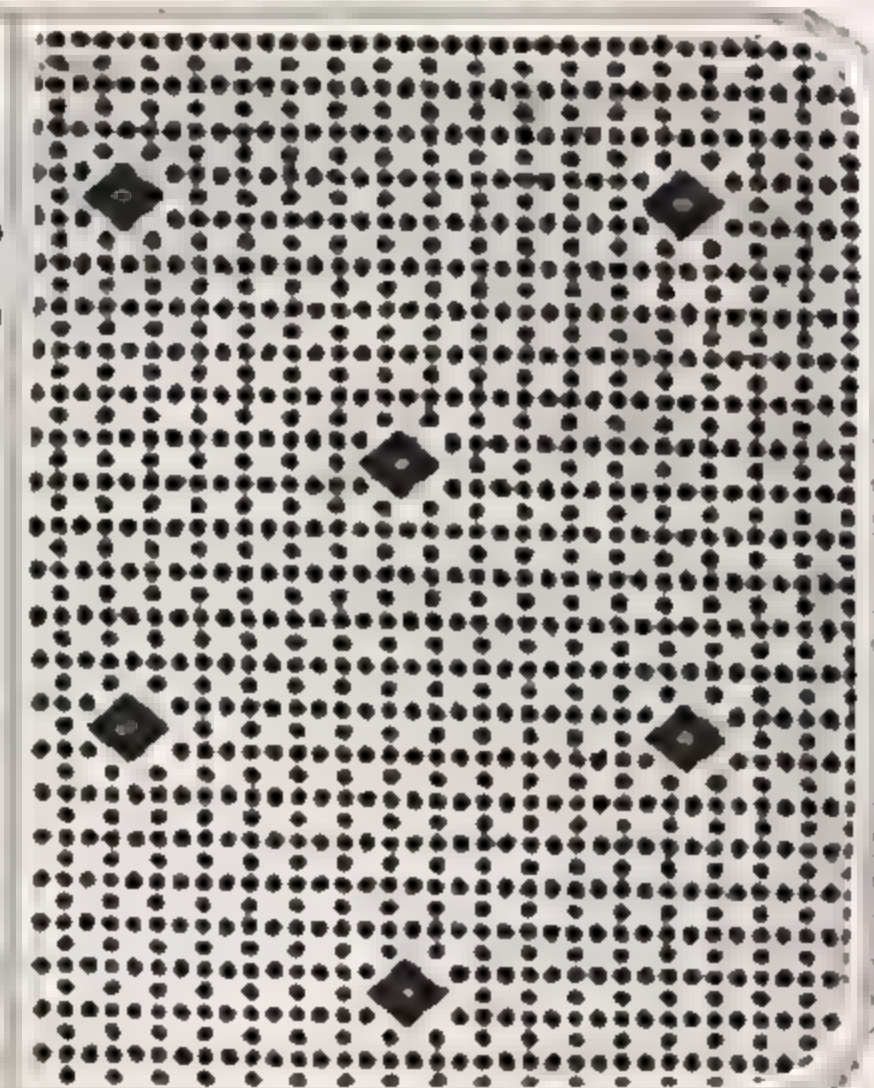
*Another calico has little black crosses on a ground of white*



*A black and white crossbar calico has tiny blocks of red*



*Red rings give variation to this black and white dotted calico*



*The dotted lines are black and white; the diamonds, lavender*



## NEW YORK CONFORMS TO NEW RULES



*A young woman wore recently at lunch this narrow collar on a dark cloth gown*

"Useless" Mondays and a Lightless Broadway Are Strange Innovations, But New York Accepts Them Readily And Even Turns Them to Good Use

their enforced holiday, the difficulty was entirely removed, for Tuesday, the evening delegated for the closing of the theatres, is the one night of the week when the Metropolitan is ordinarily dark.

On the first of these Mondays, the Metropoli-



*Mrs. Reginald Vanderbilt lately wore at the Ritz a graceful taupe hat with aigrettes*

AFTER a first gasp at the strangeness of the thing, New York has settled down to a steady régime of heatless and lightless Mondays. Fifth Avenue, on the first day of the week, presents the blank curtained appearance of Sunday. The shops are closed, and fewer people are on the streets. Broadway at night is as dark as a country town, and although one hopelessly optimistic individual was overheard to remark that he found the dimness exceedingly restful to the eyes, to the majority of people this extinguishing of lights on the great White Way brings with it an ominous sense of the reality of war. When first the original order was received from Washington, it was announced that the Metropolitan Opera House, as well as the theatres, would be closed on Monday. This created unusual complications, since it would necessitate the cancelling of probably the most important series of subscriptions booked at that house. Later, when the order was very wisely revised so that the workless masses might not be left without amusement on the evening of



*One opera coiffure showed not a hair below and only black curls above a turban of old-rose*

tan housed a considerably augmented audience. every box was filled, and the galleries and standing spaces were crowded. It was the occasion of Caruso's second appearance in "Lodoletta," and the house was particularly enthusiastic. Owing to the illness of Geraldine Farrar, Florence Easton sang the title rôle. Although the motors of the boxholders made their way through dimly lighted streets past darkened shops and hotels where the use of electricity had obviously been reduced to the minimum, there was no diminution of the degree of formality in the matter of dress. Mrs. Henry Clews, in a very charming grey costume, was the hostess of a box party which included several women wearing unusually beautiful jewels. Mrs. J. Gordon Douglas wore a very distinguished evening gown of dull purple silk embroidered in handsome Chinese motifs. Mrs. Payne Whitney, too, was among a number of other women who entertained that evening. A very smart and unusual coiffure sponsored by a dark-haired

(Continued on page 126)



*Mrs. Leonard Thomas dined at the Ritz in a black velvet gown with jetted bands accentuating its straight lines*



*Mrs. John Purroy Mitchel, one evening not long ago, wore a little bouquet of lilies-of-the-valley on one silver strap of her mulberry gown*



*Jet bands and lines of jet beads trimmed this very graceful chiffon dance frock sketched at the Club de Vingt*





W. MEYER

Baron de Meyer

*Ina Claire's Quaker moods have always had a silver lining,—that's why this dress is characteristic of her; for it's of the cloud-stuff commonly called charmeuse, in oyster white and pale grey. The bodice, the tunic yoke, and the slender underskirt are of pale grey charmeuse; so are the sleeves; the full side-draped tunic is of a cloudy oyster white charmeuse. Just above each cuff is a white organdie insert, and the charmeuse collar has Sabbatical organdie edges, top and bottom*





Baron de Meyer

*We have lately learned the lesson of wearing our frocks warm, even our formal frocks. Here is a dress, for house or restaurant wear, of pale pink gabardine and bronze moire ribbon. The unique shawl collar is caught with a pink rose*



*This frock of Ina Claire's is designed somewhat on the lines so successfully used in the white and silver dress on the opposite page,—but it all goes to show what a difference materials make. This is an unusual combination of black satin and tan gabardine; the tight sleeves and overskirt are of black satin, and there are floating panels of tan gabardine at the back. The milan hat, of shepherdess mien, has a black ostrich feather curling over the back of its graceful drooping brim*



*This is a full-length view, about to depart, of the pink gabardine frock shown above in the middle of the page. The panel runs from shoulder to heel, detained at the waist-line by a bow of bronze moire ribbon; when it reaches the hem, it doubles under. The bronze shoes worn with this dress are new and unusual; they have short vamps and are secured with ribbons*

*It's a sophisticated little Quaker suit, for all that it's straight as a string, collared with white linen, and made of dull grey gabardine. It ties under the chin, verily, but it refuses to button,—those buttons and buttonholes are for ornament—and it has two floating panels, the most worldly in the world, tacked on behind. The black liséré hat is faced with white Georgette crêpe, and a white satin ribbon, which goes round it, ties behind in a bow that is far from devout*

INA CLAIRE, LAYING

ASIDE THE POVERTY

AND PARIS OF "POLLY

WITH A PAST," WEARS

THESE MODELS FROM

STEIN AND BLAINE



# THAT VERSATILE SQUARE of WHITE LINEN

Bygone Adventures of the  
Handkerchief Whisper That a  
Great Past Lies Before It

By ROGER BOUTET DE MONVEL

Sketches by A. E. Marty

I SOMEWHAT neglected this article in my early life. I preferred my sleeve or the drawing-room curtains. One day I saw a cabman blow his nose between his fingers with a frightful noise. I found this very wonderful, and later, in the bosom of my family, I thought to charm my audience with an imitation of what I had just seen. Horror and scandal! They asked me if I was mad, if I realized the depths of my depravity; and, with clasped hands, my dear grandmother declared that never in her life had she witnessed such a scene. I had to admit that I was on the wrong track, and once again I used my handkerchief. But in spite of them all, I kept a secret preference for the frank and unconstrained gesture of the cabman. It was only later, with the wisdom of years, that I learned to admit the real importance of the handkerchief—its rôle in history, its virtues, its diverse uses, and the place it holds in our daily life. At first I saw it only in its commonplace familiar aspect, then in a coquettish and ceremonious rôle, and finally in a magnificent and heroic one.

I picture it, reading of the adventures of Bluebeard, as I imagine Sister Anne climbing the castle tower and anxiously surveying the



horizon. You will remember the story—how Mrs. Bluebeard, with but a few moments to live, prayed at the foot of the stairway and incessantly inquired of Sister Anne if she saw no one coming in the distance. To be sure, history doesn't say, but I know from excellent authority that at that very moment Sister Anne held a handkerchief, which she waved frantically in an effort to attract the attention of the brothers of Mrs. Bluebeard, who chanced to be taking a stroll in the country. Of course, we know that they arrived in the nick of time to snatch the unhappy young woman from the clutches of her objectionable husband, and I think it is unnecessary to dwell upon the exact rôle played by the domestic article which is the subject of our discussion.

## LADY MALBROUCK'S MOUCHOIR

Shall I speak of the handkerchief of Lady Malbrouck? Her husband, the general, went off to war, and for long weeks Lady Malbrouck, dressed all in her best, with a long-trained gown, a beauty-spot at the corner of her lips, and two flecks of rouge under her eyes, sat at her window awaiting the return of the conqueror. The chronicles of the time are silent about her handkerchief, but persons quite worthy of belief have assured me that Lady Malbrouck always had a marvel, a little gem of a handkerchief, hemstitched, embroidered, and trimmed with the finest lace in England. Alas! one lovely evening there came a messenger dressed all in black, and in an instant the handkerchief became a scrap, a bit of rag, soaked in tears. I realize that here the object of my interest figured merely in the rôle of an accessory, as but



*How many dainty affairs of lawn and lace, like that of Lady Malbrouck, have served to catch the tears of swooning young widows*

*For a necktie, a napkin, a towel, or a bandage on the field of honour, there is nothing quite so effective as a handkerchief*



*M. Dumollet, of the familiar song, found courage and comfort in the feminine squares of white that fluttered a farewell from the windows of Bordeaux*

a complement to the setting of the scene. But what sad and tragic pictures it suggests, and how many handkerchiefs have served, in this same way, to lend countenance to swooning widows!

## THE HANDKERCHIEF WAVES A FAREWELL

In this connection I might mention the tender signals which accompanied the departure of M. Dumollet from the port. As an evidence of secret fear and piercing grief, again the handkerchief is there to sweeten the bitterness of separation. For without it, there are no touching good-byes or happy departures; whether one is arriving or leaving, one always sees the white spot from afar. M. Dumollet—to return to the song—had made a most enjoyable sojourn at Bordeaux, but at length was forced to pack his parcels and return to his native town of Saint Malo. On a beautiful morning, under a radiant sun, M. Dumollet bent his steps to the harbour. The town resounded with the cries of the merchants, the young ladies of fashion loitered before the shop windows, and on the threshold of the guard-house soldiers in three-cornered hats and powdered wigs were gaily smoking their long pipes. M. Dumollet observed all this with a melancholy eye and a heavy heart; he was departing from a town where the ladies had given him a pleasantly warm welcome. While reflecting sadly on the vicissitudes of all mankind and the brevity of man's existence, at the very moment of stepping into the boat, he noticed one, two, then three handkerchiefs, waving

*(Continued on page 124)*



*It was the handkerchief of Sister Anne and the frantic message which it waved from the castle tower that saved poor Mrs. Bluebeard from the fate of her unfortunate predecessors*



# THE WORLD AND PARIS GROW SIMPLER

PRESIDENT Wilson would indeed be flattered if he could hear how often his name is the subject of conversation in Paris at the present moment. One would naturally expect to hear the men of France talking about the leader of their new great Ally, but it is rather surprising to find his name on the lips of the prettiest women, who were, before the war, among the most frivolous.

"My dear, have you read the book which Daniel Halévy has dedicated to President Wilson?" asks a young woman of her friend, as they sit near me, their table touching mine; it is at the restaurant in the exact centre of Paris where it is the fashion of the moment to take lunch. "Get it at once. It is fascinating. You will understand the struggle that is going on beyond the Atlantic and have more sympathy for their problems."

"Now that we are meeting American officers every day," answers her friend, "it is natural that we should want to learn more about America and the American people."

## THE DAY OF THE AMERICAN

In former days I should have expected to hear nothing but frivolities from those pretty lips—the frock of the moment, the latest jewel of the week. But now that we are living in daily contact with our Allies, our interest in their past, present, and future is very keen, and we wish in every way to improve our understanding of them. To-morrow it may be the character of some Italian statesman which enthalls us. But

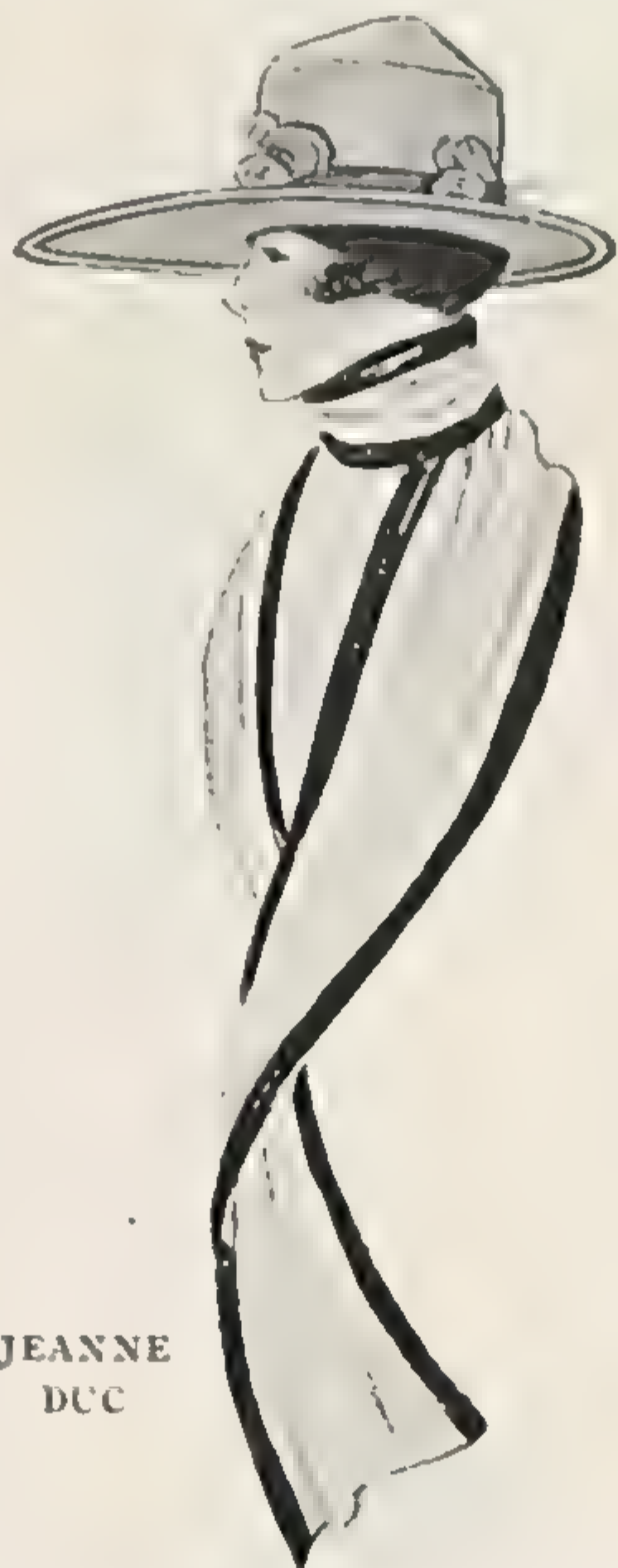
The Charming Distinction of the Frenchwoman Is Marked by an Added Feeling; the Former Magnificence of Her Surroundings Has Become Magnificence of Spirit

to-day we are absorbed by the character of the eminent American, Wilson. We take delight in following his career, which we feel sure will end in triumph. Women have always been attracted by audacity; and one of the phrases of Mr. Wilson's speech last June pleased the Frenchwoman particularly: "Let him who crosses our path beware!"

If he should come to Paris, I guarantee Mr. Wilson a popularity to which our women will not show indifference. We in Paris are seeking the society of the Americans. Our great painter, Albert Besnard, gathers together every Friday at his house in the rue Guillaume Tell, a group of American officers and notables of the American colony, to whom he presents Frenchmen of note, members of the Institute, writers, and musicians. A discreet waltz or tango is not out of place for this distinguished company, who are wise enough to know that such amusements as dancing furnish the surest relaxation from the high pressure of the times. How well I recall the evenings of dancing in New York, after strenuous days. The very fact that such a thing is tolerated by public opinion proves how the spirit of Paris has changed for the better since the arrival of so many welcome Americans.

## A WOMAN OF THE WAR

"Till Tuesday at five o'clock, then," says my beautiful friend, whose name is listed among the millionaires of Paris, as I leave her on the threshold of the leather shop where we met. And she trips on high heels to the waiting taxi



JEANNE DUC

The brim of her yellow straw hat is longer fore than aft, and it is lined with sky-blue linen to give her a glimpse of heaven



JENNY

The checks of blue and white linen on a straight little suit of blue taffeta show a favourite fancy of this delightful designer



JEANNE DUC

(Below) Beaded bags also have their designers; the ground of this bag is the pinkish shade just off white, and it was given a rose motif in green, red, blue, and yellow



LANVIN

(Above) A lace set that is unique and truly French is bright blue with a border of grebe feathers. The hat, with its pink rose, seems to match the parasol in shape



JENNY

With standing collar and cuffs of pink and white striped linen, this suit of geranium rose serge has a charming, odd freshness





*The versatile collar on Mlle. Dorziat's frock of blue jersey braided in black to resemble astrakhan, is just as attractive when thrown back over her shoulders so that it forms a flat V at the front, as it is in this sketch.*

which she has secured with great difficulty to take her on her errands, as there is not enough gasoline in the garage for her own car.

On the day and hour mentioned I keep my appointment, but her gorgeous house, alas, bears no longer its air of perpetual fête. The great curtains are still in their covers, the crystal vases no longer hold flowers, and it is to a tiny boudoir, opening off her bedroom, that I am conducted by the old steward. Two logs are burning in the fireplace, and by their flickering light I make out the Chinese objects of art, in pottery and lacquer, against the gold-papered walls, which make the room look more like the inside of a lovely old treasure coffer than a boudoir. A lamp with a green shade gives a soft mysterious light, suited to confidences.

#### THE WISDOM WHICH COMES WITH WAR

My beautiful friend, who used to be famous for her marvellous tea-gowns of silver cloth and rare Indian fabrics, greets me in a rose wool sweater and a sheath-like black cloth skirt. She looks as distinguished and charming as ever; the same priceless emerald sparkles on her delicate hand, and her eyes have lost none of their brilliance. But there is a certain wisdom and maturity in her aspect as well as in her conversation, which betrays a new state of mind. It is as if all the magnificence which is lacking in her toilette and in her surroundings had passed into her soul.

"Oh, I buy only two gowns a season, since the war," she tells me. "I am doing so much war work that I really have no more time to devote to chiffons. And the two frocks that I do buy are only to show my good-will and to give work to those who need it."

While she talks, I look about me and observe that instead of the rich masses of roses, lilacs, and orchids which used to fill this little room,

there are just two white roses in a black crystal vase. On the tea-tray, the silver service is no longer accompanied by delicious temptations to greediness; a plate of biscuits composes the refreshment.

In my friend's conversation, too, a striking change has taken place. Her glowing optimism and her utter disregard of expense have given way to an interest in economies which would do honour to a modest bourgeoisie. She has shouldered her part of the general misfortune, and this brilliant, adored, and fêted young woman has become a woman of the war, as all of us, willingly or not, have become in the past months. There is no longer a classification of women into rich and poor, elegant and dowdy, "carriage folk" and pedestrians. South Americans, large of heart as of waist-line, flowerlike Englishwomen, splendidly dressed Americans, Parisiennes, smart, eccentric, or frivolous—all of us have become just women of the war. This unification is reflected in our very clothes. To be sure, we have not yet been forced to adopt the standardized government shoe, though we may come to it; but for our manifold activities we wear what is practically a uniform.

While talking to my friend, I feel that, as happiness becomes rarer, she learns to find it in a thousand ways which she formerly took for granted. She seems to grasp it with both arms. These years of sadness have developed our souls towards strength and beauty. That is why, when I look about me for sensational novelties to write about, I find only simplicity.

All the women of Paris are simple in their dressing, their housekeeping, and their entertainments. Our sketches show nothing magnifi-

cent. Occasionally some social event is the excuse for a little more display, as, for example, the marriage of Miss Daisy Singer, at which some of the women appeared in gowns of pre-war elegance. The bride was delightfully young and slender in a white satin gown with a court train, cut square, and an immense tulle veil under a narrow crown of orange-blossoms. I noticed that many of the guests wore large hats, light gloves, shoes with paste buckles,—all the delightful accessories of former days and now such a relief to eyes accustomed to the eternal tailored clothes and walking-shoes of our workaday, war day existence.

#### A GROUP OF CHARMING COSTUMES

The Comtesse d'Hautpoul wore a cape of brown satin, with an edging of otter and a big First Empire collar of the same fur. With it she wore a Turkish turban of gold gauze and brown satin. The Marquise de Jaucourt had a similar cape, signed Chanel. The beautiful Madame Gueydan was admired in the Callot gown reproduced on this page, at the lower right. Madame Letellier was wrapped in luxurious sable, with a toque to match. There were many large hats, some in velvet, some in coloured straw. I noticed a tendency to a fuller style of hair-dressing which seems to be replacing the flat coiffure. Why, no one knows. But that is always the way with a fashion. Some fine day it occurs to a charming woman to say: "Why not this fashion, for a change?"

"Why not?" echoes some one else. The idea spreads from mouth to mouth, and one morning we wake to find it a reality and necessity.



*Mme. Gueydan, in a gown of royal blue velvet embroidered in gold, a gold and jet ornament, and a black plumed hat from Reboux, which she wore at the wedding of her son, M. Dupree, to Miss Singer, looked as if she had stepped out of an old painting.*



At Miss Singer's wedding, a charming revival was seen in the frock of the maid of honour, a little girl of eight or nine years. Dressed in a long frock of soft white crêpe de Chine, with an innocent blue ribbon around her waist, she was like a Reynolds painting. A large drooping hat of black velvet, trimmed with a silver rose, completed the old-world air of the costume, with its very short sleeves and its long gloves.

## OBSERVATIONS ON THE MODE

At the sale for the benefit of the orphans of artists, an annual affair which always attracts our prettiest comediennes and many purchasers who understand the art of dress, I saw the coat from Poiret, shown at the lower left on this page. It is of black satin, embroidered in a trellis of green, with green tassels at the waist.

It was on a visit to Worth that I saw the interesting frock sketched at the top of page 44, in the middle. It has the original addition of peplum skirts of blue organdie on blue serge. The two jersey dresses from the Grande Maison de Blanc, of Paris, sketched at the upper and lower right on page 44, are also interesting. This house, which is essentially Parisian and has no branch in any other city in the world, has for two seasons past created frocks of great taste and originality. All the models shown here preserve the air of simplicity which the present day exacts, but at the same time they keep the feminine charm which, to the keenly perceptive mind, is anything but inconsistent with war activities.

I see a figure coming towards me on the street. Is it a man, or is it a woman? There is a man's felt hat on its head, but the hair



*It isn't a frock; it's a charming new overblouse of white crêpe de Chine embroidered in Delft blue, to be worn with a black satin skirt*

seems feminine. Yet surely no woman would allow her skin to be so guiltless of the soothing touch of powder. This creature is weather-beaten. I hesitate—I look closer—actually, if it were not for the scant skirt, this person (whom, I am sure, is the personification of all the virtues) would pass for a man. This is not the time to criticize these admirable women who, though dressed in so unfortunate a fashion, accomplish so much good. But I cannot help insisting that, except for actual service at the front, a woman can be just as efficient and just as capable as she should be and yet preserve the outward charm that can be hers alone.

## A COAT-FROCK OF JERSEY

An old proverb says, "Every day has its sorrow." Let us make a new proverb which better expresses our modern philosophy: "Every day has its joy." Then let us grasp joy when and where we can, not avoid it by dressing like soldiers. Pleasanter to look at is the costume sketched at the lower right on this page; it is a coat-frock of brown jersey, trimmed with a sort of Angora. Marthe Gautier created it for country and morning wear. The cape is slightly gathered on the shoulders and has a folded band in the front which makes a muff. For the beach or mountain trips, one could have it with a shorter cape.

The long overblouse of uneven length, in white crêpe de Chine embroidered in Delft blue and belted rather high in the same stuff, may be worn equally well with light or dark skirts. These blouses have really had the success of the season. Two such models from Marthe Gautier are shown in the middle of this page.

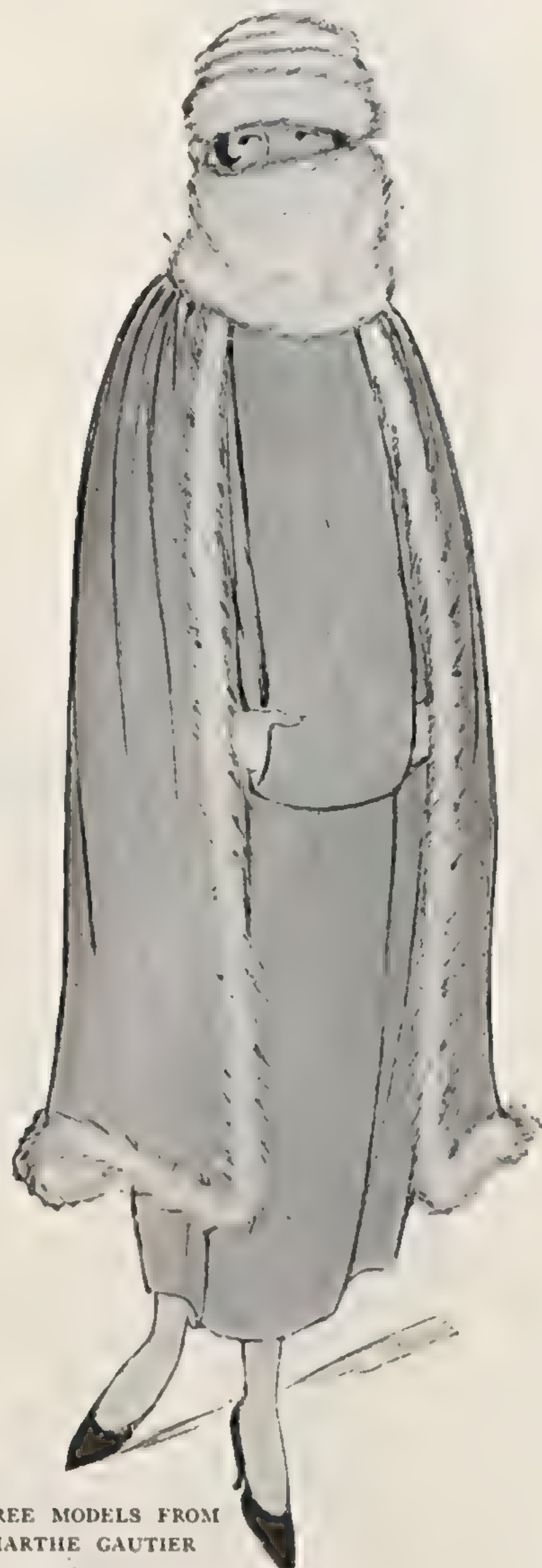


POIRET

*We don't see much of the Parisienne, but we are consoled by the fact that we see a great deal of coats like this one of black satin with green fringe and stitching*



*The newest overblouses go to the most surprising lengths to be charming. This one is of golden brown taffeta embroidered with silver and blue appliqué flowers*

THREE MODELS FROM  
MARTHE GAUTIER

*She is ready for any adventure that the country, or even the city, can offer, in her quaint costume of brown jersey with its Angora-like trimming, and its muff*





LANVIN

*This is a case of the wind being tempered by the shorn lamb, for this tête de nègre satin coat is stuffed with wool wadding held in place by stitchings of gold*



WORTH

*A navy blue serge dress, not content with pipings of yellow, indulges in such frivolous, illogical, and delightful additions as panniers and a collar of blue organdie*

GRANDE MAISON  
DE BLANC DE PARIS

*This dark red silk jersey dress uses Oriental lavishness of colour. The pink satin vest is embroidered in red, green, and yellow, and the sash fringe is purple*



PREMET

*Fringe, which avails itself of every opportunity in Paris, finishes the front panel of a black crêpe satin dress*



WORTH

*A frock of blue and white crêpe de Chine embroidered in blue and silver, has the sash and overskirt of the moment*

GRANDE MAISON  
DE BLANC DE PARIS

*A black silk jersey dress with a waistcoat of black embroidery proves itself Parisian by having a pale pink front*



One place that would almost make us forget the war, if such a thing were possible, is the Casino de Paris on the evenings recently inaugurated by Gaby Deslys. They really take us back to the famous first nights and the big days at the races. Everywhere in the audience, one sees well-known faces; Madame de Wendel in a gold turban; the Comtesse Louis René de Grammont with a black velvet ribbon round her hair; the Duchesse de La Rochefoucauld in a toque of voiles; Mlle. d'Innisdal in a cap of white panne velvet. Black, black everywhere, and nothing new to note; but, all the same, a general movement of interest in things sartorial, a desire to take up normal life again is noticed, and that in itself is sufficiently striking to be mentioned.

The Revue commands interest only through its large cast, like those of America and London, and through the scenes of Mlle. Deslys.



LUCILE

*This frock of white tulle daintily embroidered in silver, with an underdress of flesh coloured satin, is worn by Mona Delza and is one of the lucky things about "The Thirteenth Chair"*

Her costumes, made in London, are outré, but attractive. In the first act she is covered with ostrich feathers of royal blue. They tower in burlesque sumptuousness on her head and form her sweeping court train. In the act of "Forfeiture," she has a gown with uncurled feathers forming panniers and another head-dress of immense plumes, at least three feet high. There are feathers on her skirt, her corsage, her head; a triumph of the ostrich feather is the principal impression which we carry away from this spectacle. Subtleties, refinements, those things that we usually look for, seem to have been excluded from the original plan.

"We shan't get any ideas for clothes here," said a young woman behind me.

"Not from the stage," replied another. "But



PAQUIN

*A gown of brilliant rose colour was so much lovelier than most gowns that they veiled it with mauve mousseline — and the result was very like a cloud*



CHÉRUIT

*Chéruit's favourite enthusiasm is for side loops on her frocks. Those on this green woollen one-piece dress are very characteristic*

there are plenty in the audience. Look over there, in that box. Isn't that a charming effect, that skirt that looks like trousers, laid in a thousand pleats of flesh-coloured crêpe de Chine, with the amusing little vest of black velvet that goes with it?"

"That woman has some originality. She has succeeded in achieving something new at least. We have had enough of copying each other, and we must look to our laurels, else our reputation for clothes will be done for."

We need have no fear for our laurels so long as the dressmakers continue to design things like those I saw at Jenny's the other day. There was one frock of blue taffeta, with a vest of blue and white checked linen, that was perfectly delightful; and another of rose serge, with small white buttons and touches of pink striped linen, that I should have been mad over, in the almost forgotten days before the war began.



DOUCET

*It must be difficult to suspect Mme. Carron of any crime when she appears in this dinner gown of jet and black lace with its long square court train, in "The Thirteenth Chair"*

These costumes are shown in the sketches at the lower left and right on page 41.

In the audience, a delightful frock by Paquin catches the attention of my opera-glass. It is half hidden under a chinchilla coat, but I see that it is of flashing rose colour, half veiled by a coat of mauve chiffon that is held at the waist by a flower. The sketch at the top of this page shows the charm of this gown. Another, which I recognize as from Lanvin, is of black satin, open on the shoulders and crossed there with black velvet straps. There is a flower of pink worsted at the waist, and the skirt hangs with the uneven hem-line which one sees everywhere just now. But the entr'acte is over, and the chattering and the discussion of the new

(Continued on page 120)



# OVERBLOUSES CAME *to* TEA *and* REMAINED *to* CHARM

The Fashion of the Overblouse, Originated  
For a Hasty and Chilly Tea Hour, Has  
Taken a Firm Hold on Parisian Fancy

MODELS BY F. DETON



*A green silk cape collar, embroidered in black, gives colour to the theory that a blouse may be transformed into a corsage while one's guests are taking off their wraps*

cap can rely for aid in the art of looking well dressed without spending much to accomplish it. Overblouses, about which Paris has gone quite mad, are the solution of the problem.

The Parisienne comes in from her "canteen," where she has been wearing a severe little serge frock. Friends are coming to tea, but she is lucky if she arrives in time to receive them. Over her head she pulls the Chinese jacket of white crêpe de Chine, with the stencilled design in midnight blue all over it. A tea cap conceals the fact that she has not had time to do her hair "à la five o'clock," and she looks as if she had made a careful toilette for the intimate tea hour under the lamp in its red shade, which creates an illusion of warmth, even in the midst of a coal famine.

Perhaps the thermometer is feeling so low in its mind that it seems in danger of giving up the job and dropping out of sight altogether. Then the hostess shrouds her shoulders in the cape of ermine and black satin, hurriedly donned



*A cape of ermine and black satin adds a flavour of luxury to the hurried war worker's tea, and is a happy substitute for the "central heating" of bygone happier days*

PARIS, which used to make every event in the day an excuse for a change of costume, is now seeing the clock round in the same one-piece frock or tailored suit and blouse. One may even appear at the theatre in this garb without exciting comment. But there is one hour in her busy day when the Parisienne likes to forget her utility apparel and to give an air of feminine softness and luxury to her dress. Extravagance, however, is rather frowned upon just now, and clever brains and deft fingers have had to solve the difficulty with the simplest means.

In the February 1 issue of Vogue we reproduced a page of the little "tea caps" with which the clever woman is hiding the fact that she has had no time to make a careful indoor coiffure. On this page there are five able accomplices upon whom the tea



over her chilly linen blouse. Or she may fancy a confection of white silk jersey, dripping with monkey fur; or of bright green silk with touches of sobering black embroidery.

There is another merit of the overblouse. In these days of food rationing and sugar shortage, there is little necessity for "banting." Yet there are some figures which retain an unfashionable fulness. For them the convenient and practical white blouse is too dangerous; but they welcome the disguising and concealing overblouse as a real friend in need. Its straight lines are always becoming, and it may employ deep colour and motifs in ways that many a blouse can not.

With the tea hour should go soft lights; and the glow through the cherry red shade of the lamp shown below would add charm to occasion.



*(Left) Now that charities and war work have reduced the tea hour to its lowest terms, the Parisienne slips a bit of satin and silver fringe over her head, knots her frivolous sash, and smiles, "Voilà"*



*(Right) Warranted to drive away black butterflies is this red lacquer lamp from Lanvin, with bead roses on a red shade*

*(Above) A jacket of white crêpe de Chine, stencilled in midnight blue, and coming unmistakably out of the East, makes one ready in the twinkling of a Parisian eye to preside at the informal tea-table*



*White silk jersey, edged with monkey fur, and a nonchalant turban transform the busiest of war bees into a queen*





© Underwood and Underwood

*The Palm Beach Country Club, first opened last year, is one of the many attractions which the development of the winter colony, yearly growing larger, has brought in its wake*

## PLEASURE, PATRIOTISM, and PALM BEACH

PALM BEACH, in these days that are too often coal-less in New York, is more than ever a place of great attractions. Lately it has been the scene of considerable patriotic activity among society folk, who have closed their houses in the city and gone South. They have worked untiringly to do their share, and more, toward winning the war, and now they are continuing their work and combining pleasure with it in a most satisfactory and delightful fashion. Palm Beach has indeed been witnessing a patriotic season.

The rapidly growing villa colony at Palm Beach has been and will continue to be a decided influence upon the social life. The privacy of home life, coupled with the social opportunities of the hotels and clubs, which are open to cottagers, has done much to enhance the popularity of Palm Beach, where very rapid strides are being made in building up the cottage colony. Among the new homes which will be finished this season is that of Mr. Otto H. Kahn, at the corner of Sunset Avenue and the Ocean Boulevard; it is altogether in keeping with the surroundings, as are those of Mr. John S. Phipps, Mr. Henry Carnegie, the Honourable Mrs. Frederick Guest, and Mr. Michael P. Grace, a little farther north toward the Palm Beach Country Club and opened for the first time during the last season.

### THE COTTAGE COLONY GROWS

Mrs. Alfred G. Vanderbilt, with her two small sons, Masters Alfred and George Vanderbilt, was one of the first arrivals at Palm Beach; she has taken Ocean View Cottage, north of the Breakers, for the season. Mrs. Charles B. Dillingham, accompanied by Miss Madeleine Cochrane, opened a cottage on Sunset Avenue, and Mrs. John C. King is established in her cottage near by, to which Mr. King comes frequently from Washington.

Mr. and Mrs. Leonard D. Ahl, of Hamilton, Massachusetts; Mr. Michael P. Grace, of "Battle Abbey," Battle Sussex, England; Mrs. Charles A. Munn; Mr. and Mrs. Edward Russell Thomas and Mrs. Samuel Thomas; Mr. and Mrs. Christopher D. Smithers, of New York; Mr. and Mrs. Pierre L. Barbey, of Tuxedo Park; Mr. and Mrs. Harlan Kent Bolton, of Lake Forest; Mr. and Mrs. William A. Prime, of New York; Dr. Fremont Smith, of Bar Harbor; Mrs. Charles I. Cragin, whose home, "Rêve d'Été," with its wonderful gardens, is the show place of Palm Beach; these are a few of

Palm Beach Makes of Its Recreation a Means to Prepare for New War Labours; Only the Simplest Dinners and the Simplest Clothes Are to Be Found There

the Palm Beach cottage colony this season.

In contrast to last season, gay coloured wools in the knitting-bags have been replaced exclusively by khaki and grey wool; any one seen knitting a sweater for herself is a subject of criticism, in view of the crying need for warm knitted articles for the men at home and abroad. Many Palm Beach habitués, it is true, have remained away this season for fear of being criticized for being at a fashionable resort at a time like this; but there are also many who, after thoughtfully reviewing the entire situation in their minds, have wisely decided that they might show their patriotism quite as easily if they went to Palm Beach as if they stayed away. These are people who have given and are giving their utmost, quietly and unostentatiously, and who are losing no opportunity of contributing both their work and their money, by Liberty Loan and income tax and War Savings Stamps, perhaps by an ambulance or some even more generous gift. Right-minded folk, everywhere, avoid boasting of what they have done, keeping the left hand supremely ignorant of the right hand's war charities. The patriotic man or woman who has worked for months, at all hours of the night and day, in canteens, Red Cross rooms, and offices of various kind of war relief, deserves a little rest and recreation in view of the additional hard work that lies ahead. They are no shirkers, these folk who have come to enjoy a little Florida sunshine.

### MERRY MINIMUM MEALS

The question of whether or not to entertain was wisely decided by the leaders of Palm Beach society, early in the season. The various hotels, the Palm Beach Country Club and Bradley's, as well as the cottagers, all are doing their utmost to aid in food conservation; and as Palm Beach is "dry," this season, for the first time in its history, entertaining will naturally be limited in more ways than one, but will be none the

less delightful. Indeed, among the first to cooperate with Mr. Hoover were the women and men of the fashionable world, who gave up their luxuries without a murmur. While it will seem a bit strange at first to picture a luncheon of only three courses at the Club or a dinner of only three courses in the Garden Grill or at Bradley's, this is what Palm Beach decided on as a patriotic movement, following the initiative of the wives of the Cabinet ministers in Washington, and it has proved a great success. There is no over-abundance

of food to be seen on Palm Beach tables this spring; on the contrary, the movement to utilize the resources of Florida and the perishable foods that abound here, has struck the popular fancy. Perhaps it is to Bradley's that society owes the initiative, as the Beach Club there opened on January 19, and the notable simplicity of the dinner was copied by both the Country Club and the Garden Grill.

### THE MENU

Such a luncheon or dinner may begin with melon or grapefruit suprême, or perhaps a jellied soup; then it proceeds straightaway, without further preliminaries to the main course. This will be, perhaps, roasted guinea chicken with asparagus, green peas, or some green vegetable, potato croquettes, and a delicious Florida salad; a simple sweet, or possibly only cheese and biscuits with the demi-tasse, complete the meal, without aperitif, wine, or any beverage but mineral water and coffee. Yet good cheer is not lacking.

"Are we downhearted? No!" This slogan of the English bids fair to be adopted by their American cousins, for after the first shock of war, there seems to be a tacit understanding that one must be as gay as possible and must be merry while one can, even while hiding the heartaches that most people have. One of the best ways to be happy is to keep busy. The Red Cross workrooms at Palm Beach have been the scene of great activity during the entire season. It was Mrs. S. Ross Campbell, of Philadelphia and Palm Beach, who generously gave the assembly room in the Floral Park Casino for Red Cross headquarters here. There is a chairman for each working day in the week. The six chairmen are: Mrs. Henry C. Clark, Mrs. Quincy A. Shaw, second, and Mrs. Leonard D. Ahl, all of Boston; Mrs. John C. King, of New York; and Miss Helen Hood and

(Continued on page 128)



SERVING *the* ALLIES *by* VOLUNTARY RATIONING

THE food question is a matter of tremendous and of increasing importance. Our Allies, our armies, and our families must be fed, and the supply of certain necessary foods is growing steadily smaller. For months most of us have been conserving food, with varying degrees of conscientiousness, and most of us here realized that the food situation is a very serious one. Now, however, we are told that there must be still more careful conservation. And the responsibility for this conservation rests, to a great extent, with the well-to-do classes. The poor have always conserved as much as they can, through necessity. But there is a large class of women—a class which, it has been estimated, includes thirty per cent of the women of this country—who, while perhaps not extravagant themselves in the matter of food, have households which are excessively wasteful. It is the duty of these women to eliminate this waste and to see that their families and their servants do their share in the food conservation which is fast becoming an absolute necessity.

## A MEETING OF NEW YORK WOMEN

In order better to understand this necessity and to conserve more intelligently, about three hundred prominent New York women met recently at the home of Mrs. William Douglas Sloane, 2 West 51st Street, under the leadership of Miss Florence Wardwell, who represented the United States Food Administration in Washington. This meeting was arranged with the approval and cooperation of the New York Federal Food Board, of which Mr. John Mitchell is chairman, and of Mr. Arthur Williams, the Federal Food Administrator for New York City.

Mr. Frederick C. Walcott was the speaker at the meeting, and he discussed the European food shortage and the responsibility of the United States in this emergency. Mr. Walcott made it very clear that food was an all-important factor in the war. He described the conditions in Russia and stated that the food shortage in the populous districts of Russia, which occurred about a year ago because of a complete breakdown of transportation, was one of the inducing causes of the unrest which resulted in the revolution in March. He also described the conditions in Greece and in Serbia, where for many months a food shortage has been affecting not only the civil population, but the Allied forces as well.

## THE DISASTROUS EFFECT OF FOOD SHORTAGE

"In Italy," Mr. Walcott said, "there were serious food riots in some of the principal cities, due both to a food and a fuel shortage—the shortage of fuel affecting the transportation and even the distribution of food. The food shortage in Italy, which was aggravated by insidious German propaganda, was given as one of the principal causes of the demoralization among the troops that eventually led to the retreat of the army to the Piave River. The spectre of famine, or even the approach of widespread hunger, will terrorize the people of any country and shake the very foundation of the government. In France the situation, while not acute, is serious because of the uneven distribution of food and the comparative failure of the cereal crops."

Mr. Walcott then gave a clear statement of the European food shortage and its effects upon our Allies in the war and upon the neutral countries, after which he placed the entire responsibility of making up this shortage upon the United States and Canada, explaining that the destruction of shipping had separated Europe from the wheat supplies of Australia and India and, to a large extent, from the meat and wheat of Argentine.

Hang this Card in your Kitchen

## R A T I O N C A R D

## New York's Honour System for Food Saving by Voluntary Rationing

## WEEKLY ALLOWANCE PER PERSON

## Fish:

Oysters and sea food of all kinds...As much as desired

## Poultry and game:

As much as desired

## Meat:

Beef: fresh, salted, tinned, and hashed mutton, lamb, and veal (mutton by preference). Pork: (The weekly allowance of pork per person should not exceed half a pound) 2½ lbs. gross weight

Butter .....½ lb.

## Cooking and kitchen fats:

Margarine, lard substitutes, cottonseed oil, peanut oil, and olive oil .....½ lb.

## Wheat flour:

For use in cooking, such as in gravies and sauces. (Use, as far as possible, cornstarch, cracker dust, and bread crumbs) .....½ lb.

## War bread:

Made according to regula-

tions of Food Administration, 3 lbs. of bread require 2½ lbs. of flour.....3 lbs.

## Sugar:

Including sugar for table use, sugar used in cooking, candies, and sweetmeats, but not the sugar used for canning and preserving.....¾ lb.

## Non-wheat cereals:

Corn-meal, oatmeal, rice, hominy, barley, and rye As much as desired

## Vegetables and fruits:

Fresh and dried As much as desired

Milk.....As much as desired

## Cream or top milk:

For table use only As much as desired

I promise the United States Food Administration to ration my household according to the regulations set forth in this card.

Signature .....

The adoption of a voluntary ration is a definite form of patriotism that will help win the war. Vogue suggests that this ration card be cut out and hung in the kitchen for daily reference

"And inasmuch as we have already shipped our surplus wheat, from now on, the amount we send to our associates in the war and the neutral countries must come from our own allowance. We must save it from our own mouths. We must eliminate wheat from our diet as far as it is possible. We must save the last possible ounce of pork and pork products. We must save butter and the other animal fats, and we must save sugar. By saving and by substituting alone can we meet the requirements of the civil population and the armies that are fighting our battles."

"The great problems of production develop primarily upon the Department of Agriculture. Secretary Houston and his associates are bending every effort to increase our production, and the United States Food Administration is assisting in every possible way with the spoken and written word. But, in the last analysis, the great mass of the well-to-do people of the country must make up the army of food savers by eliminating waste and adopting a rigid programme in the household. We must consider our menus carefully."

"The substitutes are often more expensive than the food needed in France; therefore, it may be a little more expensive to carry out the drastic programme we should like to set. Such a programme would work increased hardships upon the poor, and we could not expect them to adopt it."

At the conclusion of Mr. Walcott's remarks, a woman in the audience rose and said, "We want something definite to do. We do not care how hard it is. Let us

help." Immediately another woman said, "Why don't you put us on rations?"

Mr. Walcott replied that the Food Administration would be delighted to put the entire country on a basis of voluntary rationing, but that a ration which would accomplish its purpose would have to be a drastic one. It would necessitate careful planning and considerable sacrifice. And then he asked this question: "How many people in this audience would be willing to adopt a stiff voluntary ration for themselves and their families?"

Immediately every person in the room arose and expressed approval of this plan by long-continued applause. It was a thrilling moment and, probably, one which strikes a new note in conservation, many steps in advance of anything yet contemplated.

## THE NEW YORK MOVEMENT

Undoubtedly, voluntary rationing is far pleasanter than compulsory rationing, and there is serious danger that one or the other may be a necessity. Germany has resorted to compulsory rations which suggest a limit in both variety and quantity which we hope to avert. In Germany one person is allowed, per week, but 2 pounds of meat, (24 cents a pound at government price and \$3 a pound at private sale), 4 pounds of bread, 7 pounds of potatoes, 1/5 of a pound of butter, 1/2 of a pound of sugar, 1/2 of a pound of sundries. In addition one person may have 1/2 of a pound of cheese a month, and one egg in two weeks. There is no milk obtainable.

Mr. Hoover has asked Mrs. F. Gray Griswold, of New York, to organize a movement for voluntary rationing among the well-to-do women of greater New York. He is anxious that this plan should be successful and that it should be taken up by women in other cities. A copy of his letter is reproduced here, with Mrs. Griswold's permission, as it gives his plan for the organization of such a movement.

My dear Mrs. Griswold,

I have just received a report from Mr. Walcott, and I am much gratified to learn of the action taken by several of the leading women of New York City to support the United States Food Administration in saving certain foodstuffs for France by the system of voluntary rationing in their own homes.

It seems to me of the utmost importance that the United States Food Administration should lend its entire support to encouraging the widest possible extension of this idea, that the well-to-do may become volunteers in the service of food saving for our associates in the war.

The food situation in Europe is extremely critical. We are asked to send more wheat, meat, animal fats, and sugar than we can well spare, unless the well-to-do people of the United States can bear most of the burden by denying themselves the things that Europe needs and substituting other foodstuffs which, while just as wholesome and nutritious, are not easily shipped and in most cases cost slightly more. The wealthy must set the example. It is a burden which the poor cannot easily bear.

This movement should be thoroughly organized in New York City and Brooklyn, and I am very anxious that you should take the lead. I would like to have you act as the representative of the United States Food Administration to organize such committee or committees as you may see fit to carry on this work.

## THE AID OF THE FEDERAL FOOD BOARD

It meets with the enthusiastic approval of Mr. John Mitchell, Chairman of the Federal Food Board for New York State, and Mr. Arthur Williams, the Federal Food Administrator for New York City, and these men will give you their hearty support. They will give you an office at the Federal Food Board's Headquarters, 220 West Fifty-seventh Street, New York City, and arrange for such clerical help and printing as you may require.

I believe it is not too much to expect that if this experiment is successful in New York it may be taken up by the well-to-do all over the United States and result in more actual saving of the essential foods, for the protection of the armies at the front, the civilian populations of our associates and neutral countries, and the lightening of the burdens of the poor in this country.

I am enclosing the rationing which we suggest as a voluntary contribution to war service, also a pledge card which the members of each family should sign who are willing to adopt this rationing plan. We are also sending you various recipes which suggest practical ways and means of using the substitutes and making war breads.

Faithfully yours,

HERBERT HOOVER.

Mrs. Griswold has accepted the charge and has been sworn in as a Federal Commissioner, with an office at the headquarters of the Food Administration in New York, at 220 West 57th Street.

A second meeting of prominent New York society women met recently in this building, and Mr. Walcott again spoke, assuring these women that the rest of

(Continued on page 112)



## M A K E R S o f M U S I C



© Victor Georg

*This photograph shows how Amelita Galli-Curci looked as Juliette in "Romeo et Juliette," but nothing can describe the operatic sensation that the supreme coloratura has made in New York in her appearances with the Chicago Opera Company*

IT is over now, the spasm of excitement which New York felt on the first appearance of Galli-Curci. The rest of the country had indeed been permitted to hear her at many times and places, some hundreds of thousands of mechanical records of her singing had been spread abroad throughout the land, and the great prima donna was already a "triumph." But it remained to be seen whether New York, traditionally more blasé than other cities, would give the customary approval in the form of

Musical New York Has Received the  
Chicago Opera Company with Approval and  
Confirmed the Genius of Galli-Curci

By HIRAM KELLY MODERWELL

standing *en masse* in the auditorium and shouting its applause.

It did, as all the world, probably, now knows. It called her back again and again and again after her "Shadow Song" in Meyerbeer's "Dinorah," on that feverish night of January 28, a night which will henceforth be a "date" in American operatic history. The returns from all the counties are now in, the polling places are closed, and without a dissenting voice, America has elected  
(Continued on page 130)



(Right) Marie Chambers. The subtle art of being a successful vampire is artistically demonstrated by Miss Chambers in the part of "Conny" Chandoce in "Blind Youth," the play written by Lou Tellegen and Willard Mack in which Mr. Tellegen is starring



Charlotte Fairchild



Sarony

Edith Day. Wars may come and wars may go, but New York, apparently, will continue to have time and appreciation for good dancing. The unusually graceful dancing of Edith Day, here shown in her aviation costume, is one of the reasons why "Going Up" is steadily going up in its popularity



Olive Tell is most engaging as Betty, that young lady who, in the first act of "General Post", falls in love with her father's tailor but is afraid to marry him, and, in the last act, is still in love with that gentleman but, because he has become a national hero, is afraid that he won't want to marry her

THESE BROADWAY

LIGHTS REMAIN UN-

DIMMED THROUGH-

OUT THE WEEK

Audrey Maple is the very dainty little person who is the leading lady of "Her Regiment", that cheerful musical comedy in which Donald Brian has been starring since he deserted the famous triple alliance of Julia Sanderson, Donald Brian, and Joe Cawthorne

Two photographs by Victor Georg



# SEEN on the STAGE

LIFE in New York is more fleet-winged and transitory than life in any other city; and natives of New York who are less than forty years of age can look back to a now-departed period with that luxury of reminiscence that comes only, under usual conditions, to people who have passed the traditional three score and ten.

Twenty years ago, or thereabouts, there used to stand in Spring Street, a little westward from the Bowery, an Italian puppet-theatre that was eagerly frequented by enthusiastic newsboys; and, just around the corner, in Elizabeth Street, a little to the northward, there was another puppet-theatre, up a flight or two of stairs, which also carried on a high tradition inherited from medieval Italy. In those days, it used to be a great delight for a native of New York to go down to "Little Italy" and spend an evening with the animated dolls. The present writer used to be a welcome guest at both these institutions; and, in the Spring Street theatre, he served, on more than one occasion, as a puppeteer.

## THE THRILLING PUPPET THEATRE OF LONG AGO

In these Italian puppet theatres, a continuous tale was told, culled mainly from the legends of Carlomagno and his Peers, as chronicled in the immortal epic of Ludovico Ariosto. Each night, as in the Chinese theatre, the story was resumed at the point where it had been relinquished on the night before. The predicted doings for the current date were announced, in advance of the performance, on sudden flaring posters that were set up on the sidewalk. These posters informed the newsboy public that to-night they might be privileged to witness (for three cents or five) the heroic combat between the Christian Knight Tancredo and some mighty Saracen, or else the poetical adventures of the Knight Rinaldo in the bower of the Sorceress Armida. These posters, dear to memory, served to stimulate the appetite of passers-by for the wonders to be shown

(Right) A glimpse behind the scenes at the Norworth Theatre shows us some of the operators manipulating Tony Sarg's marionettes. It sometimes requires two girls to put one doll through the adventures of a performance

## The Puppet Theatre Comes into Its Own Again, Reviving Memories of East Side Puppet-Shows; "Le Vieux Colombier" Company Is Unsurpassed

By CLAYTON HAMILTON



in the tiny auditorium upstairs, that defied the fire laws and made a little home for Tasso and for Ariosto in a quiet and unnoted corner of New York.

In that now-departed period, I used to go behind and work a puppet now and then, in that stuffy little room in Spring Street. These Italian dolls were rather heavy: they weighed from ninety to a hundred pounds, and a rolling-up of sleeves was necessitated by the task of helping them to go about their business. The puppet-plays of that time were replete with alarms and excursions; and many mortal combats between armoured warriors were demanded, night by night, by the limitless scenario. One evening, by accident, I found myself installed upon the back-stage platform as the special puppeteer of the Paynim Sultan Soliman. This Sultan, according to the previous announcements on the flaring posters, was expected to fight a losing fight against some Christian hero and to "go down scornful" after a gentlemanly effort to assert himself and do his best. But, when the moment came for the big fight that was to cap the climax of the storied evening, I became so interested in the situation that I refused to allow the Sultan Soliman to die. I whacked the Christian hero over the head so hard and so repeatedly that the congregated newsboys out in front rose spontaneously to their feet and began to cheer the villain of the play. The curtain had to be rung down, to restore order in the house; and it could not be rung up again until I had consented, regretfully, to permit my favoured Sultan Soliman to receive his death-wound from the hand of the Crusader-hero. After that had been brought about successfully, the play went on.

### A MAN OF ELOQUENCE

In those days, the lines were delivered by a decrepit old Sicilian who knew the stories to his finger-tips and improvised the necessary dialogue to suit the action of the puppets. This man was never at a loss for speech. Hidden from the audi-

(Continued on page 116)

In "The Green Suit," one of the delightful little plays enacted by the marionettes, Dr. Magicus, an old necromancer, tests the courage of Peter, the boy hero, by the weird dance and gruesome behaviour of a lively skeleton





## ART

By MARION E. FENTON

THE art season has defied the pessimists and, in spite of their forebodings, has turned out to be one of the busiest and most interesting since the war began. Added to the number of important memorial and retrospective exhibitions and of valuable loan exhibitions for charity, there has been a constantly increasing number of exhibitions of the work of present-day artists, both American and foreign, who are finding more and more inspiration in this country and are adapting their ideals and their brushes to the spirit of the present hour.

## AN EXHIBITION OF THE WORK OF DEGAS

To those who expect to find Degas ever the pastel depicter of the ballet, of light dancing figures seen on the stage behind the glitter of the foot-lights, figures as artificial as the setting in which they in their filmy bits of coloured gauze, are seen, the memorial exhibition of his work at the Durand-Ruel galleries held treasures of an unexpected sort. There were on exhibition twenty-three examples of this artist's work, ranging from an earlier canvas of 1871, and the more obvious "Chevaux de Course" and "Savoisienne" of two years later (a serious portrait study), through his "Danseuses" of 1898. By some critics Degas has been



considered pre-eminently a draughtsman and not a colourist. That he could, when he wished, draw what and as he liked is obvious, but that he ranked colour before form in many of his pastels and his canvases is too patent to need proving. One has only to study the richness of colour and the joy in the harmonies of "L'Atelier de la Modiste," painted in 1882, to find Degas the colourist. With only a very plain little milliner and a group of very stupid little hats as subject, Degas has painted a canvas full of interest and of atmosphere, with delightful variety of technique and richness of colour, and he has, as it were, proved his pre-occupation with colour by the extremely clumsy drawing of the arm. The soft, cool, grey blues and the mulberry and green in the pastel, "Le Petit Déjeuner à la Sortie du Bain," and in "La Toilette" the brilliant orange and blues, with touches of bright clear colour in spots caught by the light, again speak for themselves as the work of Degas the colourist. It was not the obvious that this artist painted, not the conventional or the expected; with a humour all his own he painted the moment of unexpectedness, as in "Le Rideau," which shows the curtain just rising on the stage above innumerable dancing feet, or in "La Loge," with the

(Continued on page 122)



Degas, noted in art as the great painter of motion, Degas of the French ballet, forsakes draughtsmanship for colour and paints a true lyric in "L'Atelier de la Modiste," recently on view at the Durand-Ruel galleries

The new galleries of Gimpel and Wildenstein opened with an exhibition of the work of the able French decorative painter, Caro-Delvaile, which included an excellent self-portrait

Although he is clearly a son of the Italian Renaissance, Caro-Delvaile yet speaks in his essentially decorative paintings a language all his own, and a modern language at that

Mathilde de Cordoba, whose etching needle has a special affinity for childhood, included in her exhibition at the Hahlo galleries a delightful portrait of Toby, son of Lord Hylton

Among the pioneers in the field of Indian paintings is William Leigh, whose Sioux brave in a war bonnet shows the artist's love for the romance and setting of Indian life





PLACES LIKE "EL FUREIDES", MR. J. W.

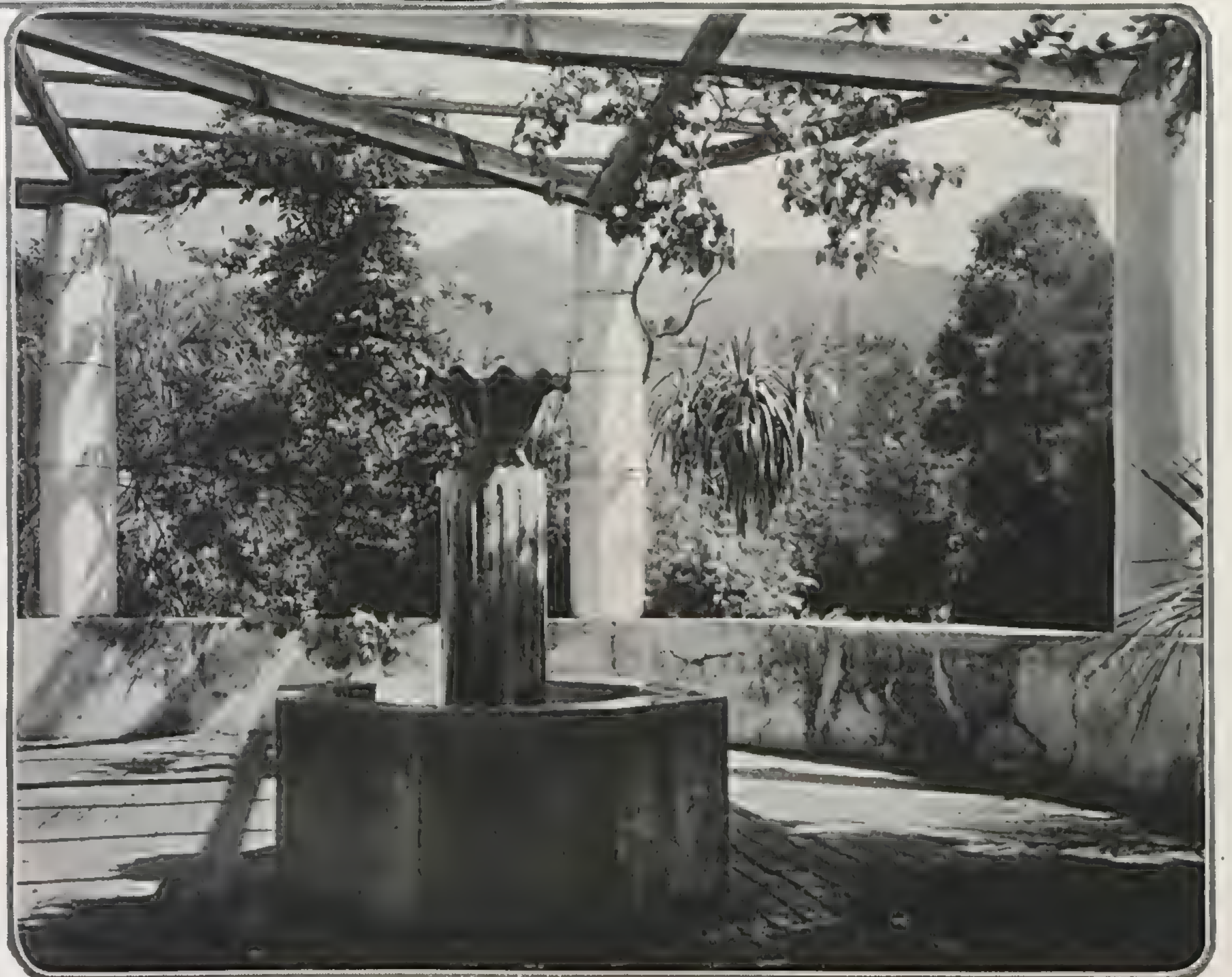
GILLESPIE'S SANTA BARBARA ESTATE,

MAKE MONTECITO VALLEY BELOVED



*In one corner of an upper terrace is a sleepy shut-in pool; and over it hangs an air so full of the withdrawing repose of ancient lands that the perennial papyrus can be induced to linger there, oblivious of its Egyptian days*

*This long vista, a part of Mr. Gillespie's estate at Santa Barbara, California, is one of the memories that, at a mention of the Montecito valley, brings a faraway look into travellers' eyes. It is hedged by cedars,—those tall, dark, California cedars which suggest the sombre stillness of the English yew, in contrast with the flamboyant palms. Far below these quiet pools breaks the sea, and, seemingly just behind the terrace above, rise the dusty olive trees of the sheltering hills; everything lies there in the California sun, as inevitable as if God had forgotten it*



*The adventurer in the gardens of "El Fureides" stumbles upon hidden surprises,—pools, pergolas, and arbours like this one with its Moorish well and climbing wistaria. It is wise to look well upon mountains above and sea beneath, for by the next day the place may be impossible to find among the winding paths; the unwary might well believe himself bewitched by an unseen landscape architect*



## DRESSING ON A WAR INCOME



*The addition of a satin jacket to a slightly tired afternoon frock of chiffon, evolves a bright new costume*

IT is an axiom of dress that if one cannot spend a great deal of money on one's clothes, one must, perforce, spend a great deal of time. The woman who must choose her clothes for long service and for appropriateness to many occasions can afford to make no hasty decisions. She must survey the field and know what is new and what can be depended upon to wear well and to remain in fashion long enough for her to get real service out of it. All of this special knowledge it takes time to acquire, and time is something which is at a premium with most women just now. There is hardly a community in the country which has not pledged itself to certain war work, carried on by the women, in addition to the regular charitable organizations of pre-war days.

Vogue, however, has made time to attend to all these matters, and the results of its investigations are to be published in this department. In this issue are shown fashions for suits, frocks, coats, and blouses, with suggestions for materials for making them, giving prices and the required yardage. Many of these designs have some special feature which makes them adaptable to all sorts of occasions. And each has been planned with the needs of a war income in mind.

## THE VALUE OF THE SLIM SILHOUETTE

There really are no cheap materials at the present moment. The cost of the raw material, of production and distribution, the enormous demands of the war upon stuffs and labour,—all these have contributed to the increase of the cost of our clothes. Woollens, silks, and cottons have gone up in price; in some cases they have even doubled. Yet this increase has been offset, at least for the woman who buys her own materials and has them made up by her tailor or dressmaker, by the revival of the slim silhouette. For the frock of this year, it takes little more than half the number of yards that were required in the previous season.

The designs on these pages were planned to interest particularly the woman who buys her own material and takes it to an expert to be made up. The first is a suggestion for the ubiquitous one-

*Note—For the duration of the war Vogue will conduct this special department to meet the needs of the woman who wishes to dress, not only well, but wisely, and who must do so on her war-reduced income. Vogue will find for her the clever little tailor or dress-maker whose reputation is yet to be made but whose work is excellent, and the skilful little milliner who is aspiring but has not yet arrived. By special arrangement with many of the best New York shops, Vogue will be able to give the readers of this department the advantage of many sales which are seasonal features. Vogue desires not only to offer this general service to its readers but also to assist in meeting individual problems of dress. If any special problem confronts you, write to Vogue, 19 West 41th Street, enclose a three-cent stamp, and it will answer without charge any questions on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any design shown in this department at the special rate of \$3 in size 36; other sizes, with pinned as well as flat patterns, will cost \$5*

piece frock of the popular wool jersey fabric. French women have done an incredible number of things with this material for several seasons. They have used it for coats, wraps, dresses, blouses, and even for hats. With such a recommendation, the woman with a war income need not fear for the practicality of this material. The first weaves manufactured in this country were rather too reminiscent of wool underwear to be pleasing, but this defect has now been remedied. Stockinette, as it is sometimes called, comes in many charming shades, such as dark green, navy blue, beige, and black, and also in trench blue, named for the horizon blue of the French

uniforms worn in the trenches. The gown sketched at the top of the next page, on the right, may be of this material, trimmed with rows of inch-wide silk braid to match. A very excellent quality of stockinette is fifty-four inches wide and is priced at \$3.75 a yard. This gown can be cut from three and a quarter yards; so it is well within the law which restricts us to four and a half. The braid, if one prefers, may be black. The design has several new and attractive features, one of them a skirt which is separate from the overblouse and which is cut in two pieces. The overblouse fastens on the shoulder and at one side of the belt, and this belt, be it noted,



*A crêpe de Chine blouse especially designed for the tailor-made suit is new by virtue of its Eton jacket lines*

is of suède in the newest width, that is to say, it is as narrow as possible. At home on a very warm day, one might leave off the blouse and wear the skirt with a matching blouse of Georgette crêpe trimmed with the same silk braid. This frock is very becoming to the average figure and is the sort which may be worn at almost any time of day. With a sports hat it is entirely suitable for morning, but the sketch proves that it looks equally well when worn with a more formal hat and a veil.

## AN UNTRIMMED ONE-PIECE FROCK

There are many women who include a blue serge one-piece frock in the wardrobe of every season. It is amusing to walk down Fifth Avenue on a fine spring morning and count the blue serge frocks, which are almost as much a uniform for women as khaki is for men. Like everything else, blue serge has risen in price, but a fine quality, fifty inches wide, may be bought for \$2.50 a yard. The style suggested for the useful garment sketched at the upper left on page 55 is quite untrimmed, but the lines are so smart that no trimming is necessary. Trimming at best is a dangerous thing, except in the hands of an expert, and it is certainly a good move on the part of the woman with a war income to do without it. Cleverly contrived neck arrangements will give this frock an endless series of changes. It is shown with a little rolling collar of organdie, to which may be added rolled organdie cuffs if one desires, but it is very smart to have no finish to the fashionable tight sleeve. A pretty touch is the use of silver filigree buttons to fasten the frock; they have been in high favour during the winter on suits, and it would be good economy to transfer them, if they have been used, from the winter suit to the spring frock of serge. This frock would also be suitable for one of the new invisible checks which are being used by the smartest tailors and dressmakers. A little newer than serge, they are excellent for summer tailor-made things, on account of their light weight and durable weave.



*A veritable first aid to the war income is the waistcoat. It practically doubles the life of a suit, providing many changes*

*Many an old wardrobe will yield a smart suit, since three materials may be newly combined in this clever fashion*



A pretty combination is dark tan cashmere lightly checked in French blue. This material is forty-five inches wide and is priced at \$2.85 a yard. For the average figure, it would take three yards for a frock like that in the sketch.

#### POSSIBILITIES OF THE WAISTCOAT

One of the great resources of the woman with a war income is the waistcoat in all its many forms. By the use of a trim little vest of white piqué, fresh from the tub, she can smarten a suit which is slightly past its prime; or she can repeat the colouring of a favourite hat in a vest of silk, which is easily made at a small cost, and make a plain coat and skirt look elaborate enough for rather formal wear. This year all sorts of stuffs are being shown for this use. It will not be surprising to see homespun in checks or stripes, while duvetyn, silk poplin, velours, and several varieties of silk and satin are all permissible if smartly combined. The suit shown in the sketch at the lower left on page 54 is an excellent example of the suit with a vest. Of course, the straight box coat is not suitable to every one, but it looks very well on the youthful figure of straight lines. It is suggested in navy blue tricotine, with a vest of white piqué, separate from the coat. Tricotine is a very durable material with good draping qualities, and the fifty-inch material suggested for this suit is an unusual value for \$3.50. The box coat, guiltless of fastening, is very new this season, and the sleeves are also of the new-



*This frock demonstrates the economy of depending upon line rather than trimming*



*A braided jersey frock serves many daytime hours; the skirt may have various blouses*

collar of satin. were in black or lining of white, grey, or blue would be appropriate. To make the satin coat warmer for motor wear, there is a short cape of velours in the same colour as the satin. This is cut circular, like a soldier's, and it has a scarf collar. It may be lined or not, to suit one's fancy, and it fastens with covered buttons. The end of the scarf is turned up and buttoned, forming a pocket. The uses of this wrap, with or without its cape, are manifold, and one would hardly need any other for the spring and summer. A fine satin of heavy quality, forty inches wide, is priced at \$4.50 a yard. An effective lining would be sports satin, in white. This, too, is forty inches wide, and its cost is \$4.50 a yard for the best quality. When the satin and its lining are of the same quality, one is provided with a reversible wrap. Three and a half yards of each material are required. The cape is cut from camel's hair velours, a new material, fifty inches wide and priced at \$7 a yard. This is expensive, to be sure, but the cape requires only one yard and seven eighths, including the buttons. The coat is so plain that it must depend upon the beauty of its stuffs for smartness; a less expensive material, however, might be used for the cape.

For those who fancy a more mannish type of coat, there is the model sketched at the lower right on this page; it is offered at a remarkably low price, considering its workmanship and materials. It is not wise to give an unskilled

(Continued on page 126)



est type, cut kimono style, but with long tight lines; while the interesting cuff makes up in buttons what the coat itself lacks in that respect. The skirt is very simple and is cut in two pieces. This whole design is so easy to handle that it can be made up by a dressmaker without the assistance of a tailor. It will take only two and a quarter yards of tricotine, one and a quarter for the skirt and one yard for the coat. A number of different vests to wear with this suit would make it a practical investment for any woman.

This is a season in which we have definitely decided to live up to the French saying, "There are no small economies." Every economy is big in significance. Many women are carefully looking over their discarded clothes with a view to the possible use of the materials in some other form.

The suit sketched at the lower right on page 54 has been planned with the idea in mind of utilizing old materials. The skirt is of one stuff and the jacket of another, while the vest, which is a simulated one, is made of a third. Yet the result is not in the least patchy, but on the contrary very good. This is a design which could also be used for a combination of new materials, such as serge and satin. The skirt might be of serge and the short Eton jacket—a popular revival of this season—of satin faced with serge. The facing bands are turned up at the ends of the sleeves as cuffs. The vest is of the new matelassé crêpe.

*This satin wrap may be the answer to every demand of the summer, for it is reversible and has a removable cape*

If one uses a fifty-four inch material, only one and one half yards are required for the skirt and the facings of the jacket. A very good serge in black or navy blue is priced at \$3 a yard. These estimates are, of course, for the average figure. The jacket takes two and one half yards of satin, which comes in a soft quality, forty inches in width, for \$3.50 a yard. The matelassé crêpe is not cheap, but it is suggested as it gives an air of newness to the costume. It costs \$4.50 a yard, but it is forty inches wide, and only three quarters of a yard are required for the vest. The back of the vest is of china silk, and crêpe covers the buttons. This very smart design for the slender figure is modelled on a French importation and has many original touches that give distinction.

#### TWO USEFUL COATS

It has been said that the woman who dresses on a small income must buy her clothes with an eye to adaptability to many occasions. This takes careful planning and much ingenuity; the wrap sketched at the lower left on this page is a triumph of both. It is a combination model, made of satin and camel's hair velours. The lower part of the wrap is of satin, and the cape may be removed, leaving a straight satin coat for which one could find many uses, both in the afternoon and in the evening. It is perfectly straight from shoulder to hem and slightly circular at the bottom. At either side is a straight slit in the seams for the arms, and there is a short standing

*A well-tailored tweed top-coat is an investment bringing generous returns because of its duration of style and service*







De Witt C. Ward

## MISS MARY CASS CANFIELD

*Miss Canfield has, perhaps more than any of the younger women in New York society, displayed notable talents in a variety of artistic fields. As a sculptor, she has not only given high promise, but has actually achieved professional success. Her writings—in "The New Republic", "Vanity Fair", and other periodicals—have attracted no small degree of attention, both because of their distinction of style and of their unusual critical acumen. As a playwright and as an actress, she has also, if in an amateur way, contributed something to the social and artistic life of New York. Miss Canfield is at present in charge of the Women's Enrollment in the New York County Chapter of the American Red Cross*



WRAPPED IN FURS AND THOUGHTS  
OF WINTER CHARITIES, NEW  
YORK GOES ITS BUSY WAY

THE WINTER OF OUR DISCONTENT IS  
MADE GLORIOUS SUMMER AT PALM  
BEACH WHERE WAR WORK CONTINUES



© Western Newspaper Union

Mrs. Samuel Willets is one of the most prominent members of the Long Island hunting colony. She is here photographed wearing a smart fur cape of the type that is new this season

(Left) Mrs. Pembroke Jones, who spends her summers at "Sherwood," her Newport home, has for several seasons past solved the winter problem by going to Palm Beach

(Right) Miss Marion Tiffany, who had an important part in Hero Land this winter, was a tireless and energetic worker for the Red Cross at Newport last summer



Mrs. Gurnee Munn, of Washington, who was Miss Marie Wanamaker, spends much of her time in New York, Philadelphia, and Palm Beach. Mr. Munn has entered the Aviation Corps and has been detailed to the Capitol

Mrs. Peter Cooper Bryce, who, before her marriage, was Miss Angelica Brown, has been closely identified with the race meets for a number of years. She is the sister of Miss Adele Brown, one of the informal debutantes of this season

Miss Barbara Loew is one of the young girls who came out informally this winter. She is the granddaughter of Mr. George F. Baker, and the daughter of Mrs. William Goadby Loew, one of the hard-working heroines of Hero Land





Baron de Meyer

*As blue as the grotto of Capri is this living-room. The walls, ceiling, and carpet are all the same bright blue, and the blue velvet curtains are hung over inner curtains of blue gauze, trimmed with fringes of blue glass beads. A blue lacquered cabinet stands against the wall. The table, which has a blue velvet top under glass, is painted heliotrope and gold. The same dull heliotrope is repeated in the painted chairs, with three gold feathers. These chairs have cushions of deep rose coloured velvet, and the armchair is upholstered and cushioned in velvet of the same tone. The rose and gold cords and tassels of the blue velvet curtains and the rose and blue glazed chintz window-shades use the rose notes of the furniture; and the mirror frame of carved wood strikes the full chord of rose, blue, and mauve in its lacquered flowers and fruit*

IN KITTY GORDON'S APARTMENT, BARON DE MEYER HAS

EVOLVED A SATISFYING COLOUR HARMONY FROM A THEME

OF BLUE WITH VARIATIONS OF ROSE, MAUVE, AND GOLD



A dressing-table of silver-gilt carved wood has a blue velvet top and an ottoman to match. The mirror and candlesticks are of carved wood in a design of wreathed flowers lacquered rose, blue, and mauve. The wardrobe is painted in the same colours, and the velvet curtains continue the rose-blue-and-mauve idea



The colour arrangement of the living-room is reversed here, and the walls are painted a dull heliotrope, while the bed is lacquered blue and covered with blue and heliotrope velvet. The canopy is festooned with wreaths of lacquered flowers, and the bed curtains are tied back with bands made of silk flowers. The velvet bed spread is painted in rose and mauve

Next a blue velvet sofa piled with rose, violet, and gold cushions, stands a silver-gilt table with a pink marble top. The panel on the wall is of appliqué work on silk painted in blue, green, rose, and deep violet to represent an aquatic scene. This panel, which is mounted like a kakemono, is really the palette to which all the decoration owes its choice of colour







Rita Martin

*This Idare frock, from waist-line to heels, is made on lines that are straight and severe; but above the waist-line it struck (it's always fair to strike above the waist-line) for the right to wear a floppy feminine frill and cuffs of lavender Georgette crêpe. This loose blouse buttons on to the skirt with large bone buttons*

*(Right) This between-seasons suit of blue gabardine has a skirt the fulness of which falls in cascades from waist to hem. The cuffs and convertible collar are of blue and white silk*



*(Left) "Burberry," to an Englishman, means his comfortable tweed overcoat. But when you say the same to a woman, you find (you generally do, with a woman) that you've said something quite different. This dark blue cape-coat from Burberry has an embroidered belt and shoulder straps and a high skunk collar*

THREE PHASES OF THE  
LONDON MODE SHOW  
IN A SUIT, A DRESS,  
AND A CAPE-COAT

THE CAPE-COAT IS NOT  
A MILITARY MONOP-  
OLY; FEMININE SHOUL-  
DERS CARRY IT WELL

Two photographs from Hugh Cecil



This blue serge dress is ornamented, with Elizabethan freedom, by slashing, laced with black grosgrain ribbon at the neck, side, cuff, and deep skirt-yoke. Fortunately for twentieth-century ideas of fitness, it is mounted firmly on a modest underdress of black satin. Besides that, there is a gilet of finely pleated white organdie which escapes the collar at the neck, forming an unusual ruche. The hat, a semi-sports model, echoes the motif of the dress; it is of coarse white braid woven with black grosgrain ribbon

THESE TAILORED COSTUMES FOR  
SPRING INDICATE THAT AMERICA STILL  
SWEARS BY HER NAVY BLUE, AND  
STILL LIKES TO PROVE IT IN SERGE



This tricotine suit has a coat after the style of the English officer's—but after it with all reserve, for it has neither the pockets nor the shoulder-straps that it might have had. It is not of the omnipresent field-service khaki, but of the navy blue of the dress uniform, and there is a grey suede belt. The severely reserved straight skirt is made in four parts, put together with corded seams. A small sailor hat of blue liséré has a swashbuckling grey ribbon crown



MODELS FROM LORBER



Certain rebellious souls have been heard to vow that they will never again suffer a narrow skirt. Patriotism may eventually change their minds; in the meantime, this one-piece frock of navy blue gabardine humours them with a pleated skirt on a yoke. The organdie blouse is bound with green satin, and a green, white, and black embroidered girdle furnishes a low waist-line. A grey crêpe facing, blue ribbons, and an engaging air accompany the wide blue straw hat



Capes have jauntily swung and flopped in our wakes for several seasons, but this cape of navy blue serge is distinctly shorter before than behind; its navy blue satin lining matches the satin collar of the coat it's a part of. This coat fastens with one button, and the straight skirt, economizing material to the very hem, there revolts and flaunts an unnecessary turned-up cuff. A navy blue satin turban, a variety of mushroom, achieves a tam o'shanter crown of black tulle





*This season's signature is found in the narrow cut about the ankles of this skirt, which is slightly full at the top and has its long lines emphasized by a row of small buttons*



*Black taffeta will be one of the most fashionable materials this summer. A full tunic over a long tight underskirt is an innovation which apparently is here to stay a long time*

**SHE IS INDEED A WOLF IN SHEEP'S CLOTHING  
WHO WEARS A SUPERFLUITY OF THE  
WOOL THAT IS TO WIN THE WAR; VOGUE  
DESIGNS THESE SILK SUITS AS SUBSTITUTES**



**T**HE silk dress has always been among the stage properties of spring; this year it belongs also to the honourable legion of economic allies. America expects every woman to wear her silk coat. The Frenchwoman accustoms herself easily to the idea of a wool-less spring, for the silk coat is no novelty to her, and she would find little difficulty in choosing a suit or a top-coat from the many new models shown this season. This year we are asked to eat caviar and lobster, and to wear silks and satins—to economize. But there is a satisfaction in these paradoxical economies because they react to the benefit of our wool-clothed bacon-eating army.

Just to prove that the couturiers have done with wool-gathering, these four suits in the various fashionable silks are shown. At the upper left is a summer suit of rajah silk in a soft beige shade. The coat is lined with white silk, which shows at the collar and where the coat turns back at the front. A narrow facing of black silk is used to outline the entire coat on the inside, and the effect is most attractive and unusual. The neck and the long tight sleeves are finished with a ruching of cream coloured batiste, hand hemstitched. The skirt is narrow at the ankles and has a deep hem of white silk bound with black.

The suit at the upper right is of black taffeta. The short Eton jacket, lined with soft white charmeuse, is cut away entirely at the front and is fastened at the neck with a narrow silk tie. Under this jacket is worn a soft pleated blouse of Georgette crêpe.

Black satin trimmed with narrow bindings of white satin is one of the newest combinations from Paris and is used for the youthful suit at the lower left of the page. All the lines of this suit are new, and the box coat and long tight underskirt are especially characteristic of this spring.

At the lower right is shown a one-piece dress and a coat in a combination of navy blue satin and French blue charmeuse. The upper part of the frock is of French blue charmeuse. It buttons in back as far as the end of the yoke on the skirt, and a soft crushed belt ties in a flat loop at the back. The round neck is outlined with navy blue satin. Narrow grey and black grosgrain ribbon ornaments trim the sleeves and the open darts at the neck. The box coat of navy blue satin is made on very simple lines; and a long row of buttons, which trims the entire front of the costume, emphasizes the general idea of straight and narrow lines which is characteristic of the spring silhouette, in its patriotic endeavour.



*Narrow are the shoulders and straight is the skirt of this coat and one-piece dress. Thrift has become a habit, and the spring silhouette conserves space on the page*

*Black satin was put to a new use in this youthful suit which is cut on entirely new lines, and shows one of the combinations of the peplum and underskirt*



# The SENSIBLE FABRICS ARE *the* FASHIONABLE ONES

IN these days when women are placing their wardrobes upon a war basis, materials, like all other things, must be considered from the standpoint of economy. There are wise and unwise economies, and to-day, when textiles are being produced under the most difficult conditions, and when it is impossible to make fine fabrics at small expense, it is almost invariably wiser to invest in thoroughly trustworthy stuffs. A suit which will not survive a shower and a dress which loses its shape and freshness after a few wearings are poor investments. To obtain materials, therefore, which are worth being made up (and the matter of making up also is more costly than in the past) a woman must reconcile herself to a greater expenditure. Let her curtail the number of her gowns, if necessary, but not the quality.

Fashions this season are exceedingly kind to the woman who is striving to dress sensibly. Indeed, they have been more or less "requisitioned by the government," which is not only having a great deal to say about what we do and what we eat, but may take a very firm hand in deciding what we must wear. For instance, the vogue of foulard, now definitely established, is distinctly in accord with the principle of dressing sensibly. A foulard frock is one of the best wearing garments which a woman can include in her wardrobe. Not too formal for morning and quite formal enough for afternoon wear, it may be worn during many hours of the day. If need be, war-time informality will even allow it to appear in the evening.

## THE CHARM OF THE NEW FOULARDS

Some of the new foulards are exceedingly charming; they are attractive in design and exquisite in quality, and nothing drapes more beautifully than this silk. There are two types of the material, one of them dull of surface and the other printed on a satin ground. The blocked material at the extreme right in the sketch at the top of this page is one of the most unusual of the new foulards. It is called "dice spot" foulard and is printed with stripes composed of variously sized square spots. The material sketched is navy blue dotted with white; navy blue, by the way, is the most popular spring shade for foulard. Next in importance as a foulard colour is black; then come tan, taupe, and grey. At the left of the dice spot foulard is another dull-surfaced pattern with a most attractive all-over design. The ground is white, and it is almost entirely covered with a leaf design in a new shade called porcelain red, a colour which might be better described as Pompeian red. This shade is one of the few bright tones which have met with success this season. The photograph second from the lower left on this page shows another dice spot fou-

First in Popularity Are Foulards of Dull or Lustrous Finish in Navy Blue or Black; Printed Chiffon, Voile, and Marquisette Follow Close Behind Them

MATERIALS FROM HAAS BROTHERS



Printed materials, particularly foulards and chiffons, are very much in vogue. The midnight blue chiffon at the extreme left has a design in porcelain red, and below it is a geometric pattern of navy blue on white. On the right is a navy blue and white dice spot foulard

lard, printed on a dull ground with a lustrous motif of the same shade distributed over its surface with stripe-like effect. The satin foulard at the extreme left is of a brown tone patterned in creamy white. The photograph in the right shows a navy blue satin foulard with an attractively vague design in a soft biscuit shade. The silks in the photographs second from the right in the lowest group and the one on the left just above, are black patterned in white; these materials would combine well with plain stuff of the same or of a contrasting weave. Another lustrous-surfaced black foulard, shown at the right above the lowest group, has crossbars of cream colour. This, too, is very effective when used in combinations.

## PRINTED CHIFFONS

Next in importance to the foulards are the new printed chiffons. The designs are similar to the foulard patterns, though with a chiffon it is always possible to adopt a larger and bolder pattern than that which would be employed for a more substantial stuff, as its delicacy lends an illusively attractive vagueness to the design. Two printed chiffons are shown at the left in the sketch at the top of the page. That at the extreme left is a dull midnight blue, with a design of sharply pointed flowers and leaves in the new porcelain red. The geometric pattern which trails out below this material is printed in navy blue on white chiffon.

Chiffon and marquisette weaves of all kinds are distinctly in favour, and there is a tendency toward the use of voiles. Kitten's ear crêpe, a very soft satin on a crêpe foundation, is the ideal material for the dignified type of evening gown which promises to be adopted for formal occasions during the spring and summer, and Georgette satin, which lends itself well to tailoring, will undoubtedly be used for many smart suits and wraps. There has been an inclination, of late, towards the use of printed linings. Outdoor clothes promise to be severe and simple, and their plainness is relieved by a gay lining. One of the most desirable of the new printed linings, a silk pongee, is shown in the photograph in the middle of this page; it comes in a number of colours, scattered with quaint little potted flowers.

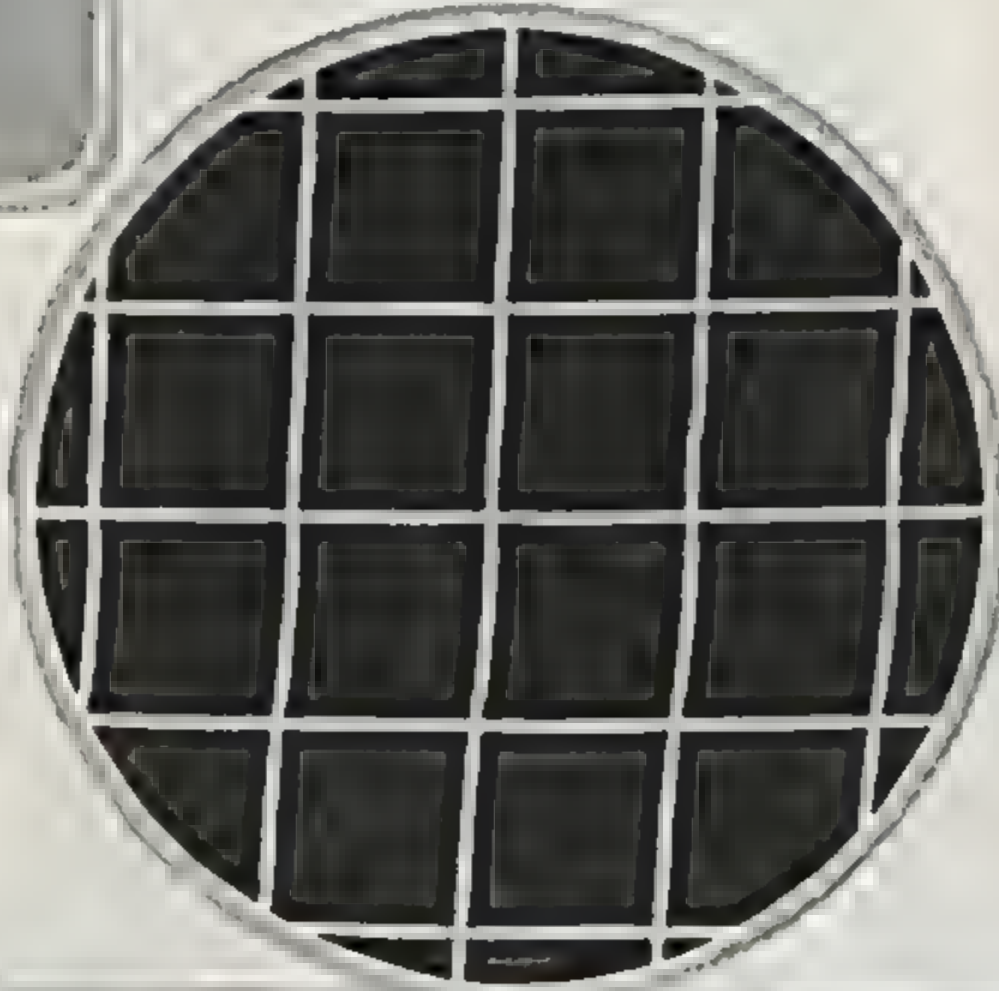
Though not new this season, sylvette is a material which is being much used for Palm Beach clothes and spring gowns. It is an outdoor silk with the general appearance and draping qualities of a knit fabric, yet it is a woven material which retains its shape well. Velours, tricot serges, and the military and Chéruit twills will continue to be worn. Other smart materials are finely twilled coverts, needlecord velours, the new reindeer cloth, like a fine light velours, and reindeer twill—the very same material, but with the difference of a fine diagonal twill.



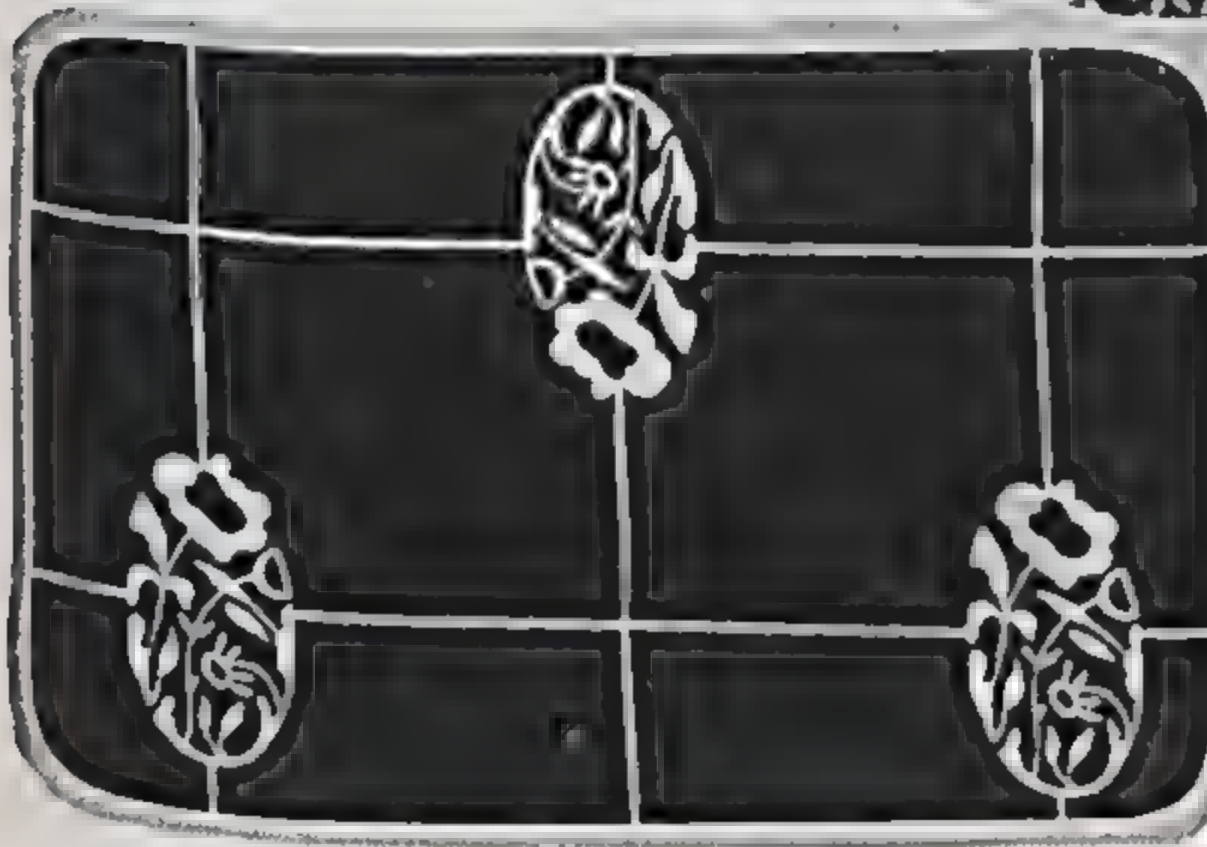
Gay patterns will line the coats of spring; quaint little potted flowers are printed on this silk pongee lining



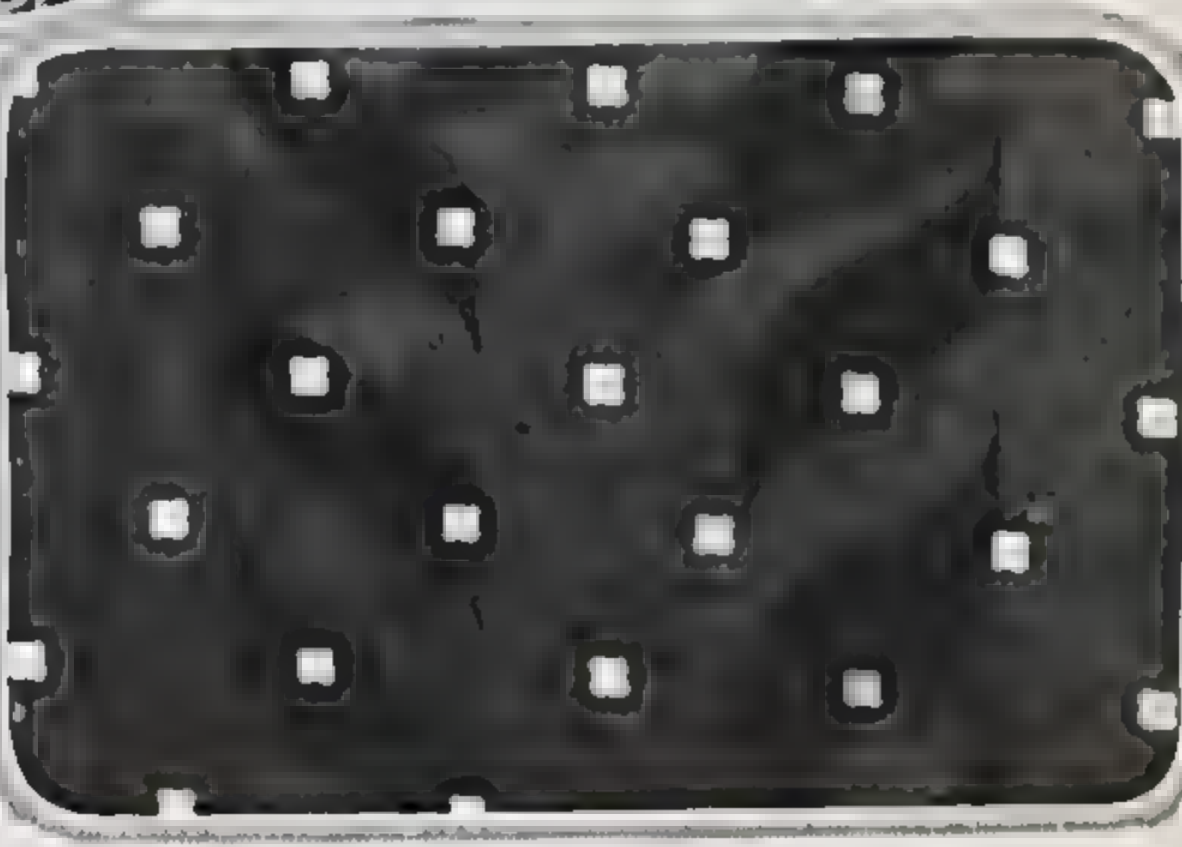
Black and white foulards combined with a plain material are very popular



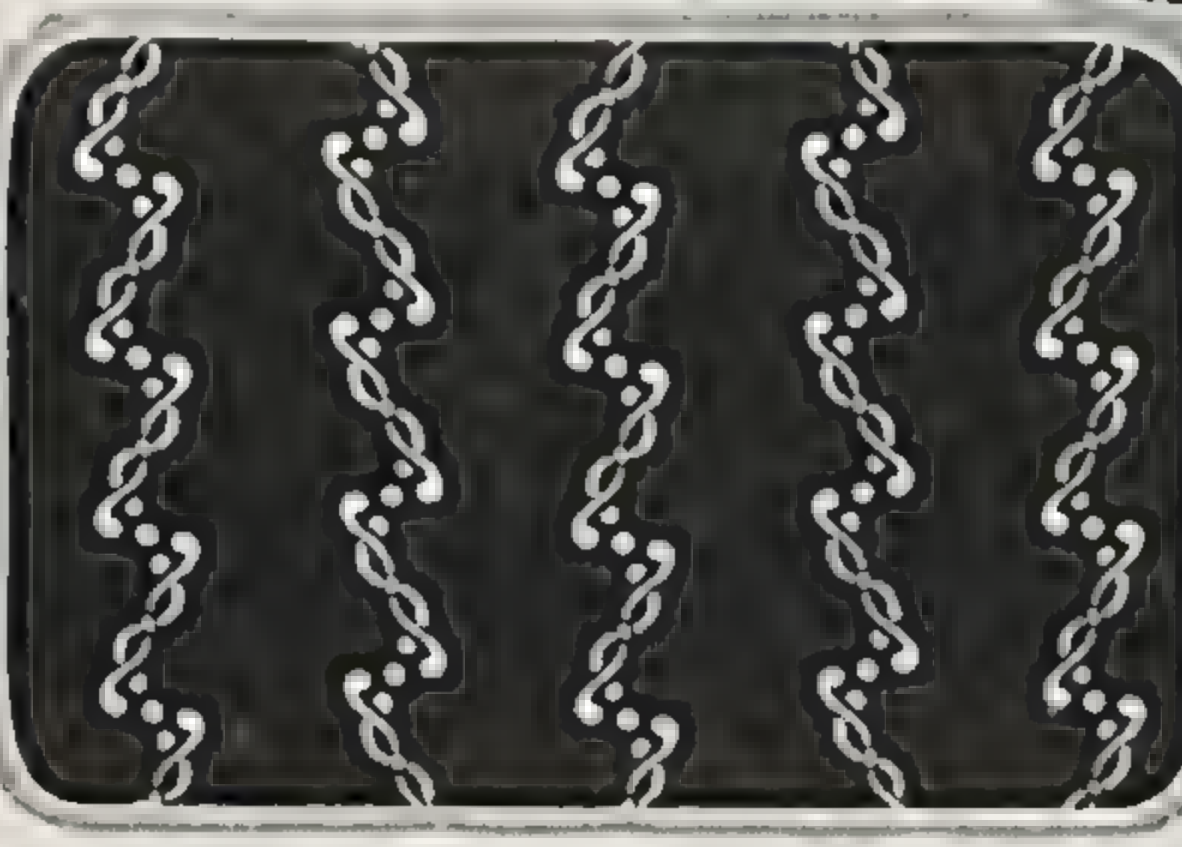
A smart foulard has cream coloured crossbars on its lustrous black surface



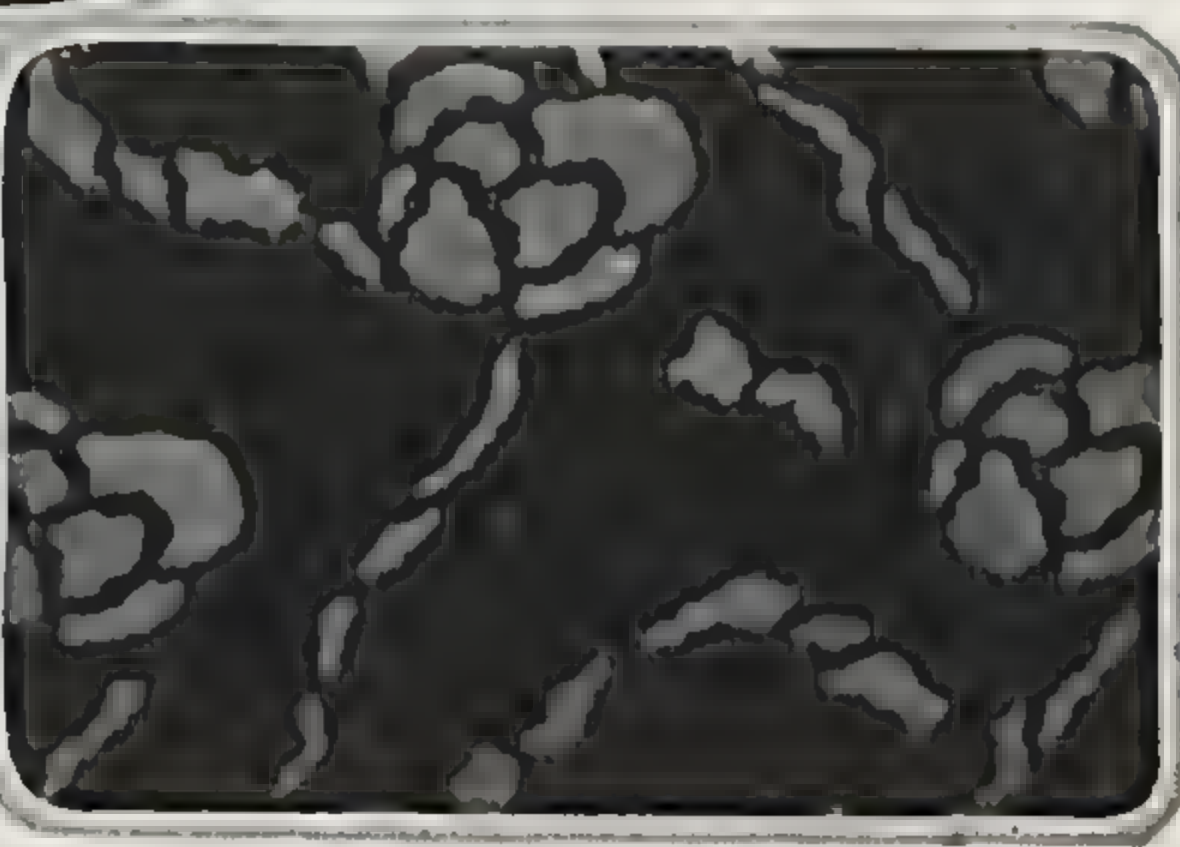
Foulard is a particularly satisfactory material, for it wears unusually well, and it also drapes beautifully



In a frock of this dice spot foulard, one is strictly in accord with present principles, of sensible dressing



A frock of this black and white foulard is not too formal for mornings and formal enough for afternoons



The most popular foulard colour, navy blue, is the background for an attractive design in biscuit colour



KURZMAN IN-  
TRODUCES US TO  
THESE THREE  
NEW ARRIVALS  
FROM PARIS

POSED BY  
LEONORE HUGHES

*It hardly seems fair for Rose Descat to persist in making small hats for young and pretty faces—hats that make those faces look still younger and prettier,—but she's done it again in this close-fitting affair of narrow strips of felt combined with narrow taffeta ribbon. The trimming is as original as the hat; there are two stiff quills in navy blue, polka dotted in white, going all the way round it*



*Hearing that aeroplanes may win the war, Berthe Yerles proves that an aeroplane hat, too, has a winning way. It is, of course, wide from one side to the other and narrow from back to front. The crown, which follows the line of the hat, is a tam o' shanter affair of black satin. Then—and this is the secret of its success—there are openings at the sides with accordion-pleated inserts of stiff black satin*

*Tulle has done many kind things for the modern woman; it has a certain misty charm that is all its own until it lends it to some fair wearer. Here it makes an evening hat—a soft cloudy affair with a high transparent crown and a finely shirred brim. The brim is finished with a heavy roll of electric blue satin, and there is a gay wreath of silk and satin hand-made flowers in vivid colourings; hat from Marie Louise*





## THE LAST SMART TOUCH



This spring, a suit will feel positively incomplete without a long batiste collar (\$6), but quite correct if smartly collared and topped by a quill-trimmed sailor; \$28

The rest of one's costume becomes comparatively insignificant beside a velvet band with a rhinestone clasp; \$9.50. A Hudson seal cape is another way to make one's neck arrangement charming; \$35. Straw turban has ostrich feathers; \$35

ONE of the important points in the costume of the well-dressed woman and one which gives a special opportunity for individuality and good taste, is the arrangement of collar, fur, or ornament at the neck. The becomingness of the entire costume depends, to a considerable degree, upon some touch at the neck. Especially in the spring should this detail of dress receive a large amount of attention. Several neck arrangements are suggested in the sketches on this page, and all of them have been chosen because they are both generally becoming and very smart.

Sketched at the upper left on this page is a particularly novel and becoming collar of batiste. It is long, narrow, and straight in cut, with pointed ends embroidered with dots and eyelets. The hat shown in the same sketch is a large sailor shape of black liséré straw faced with black satin. It rolls up at one side and is trimmed with a tan satin ribbon ending in a little pump bow through which a tan quill is thrust.

## A BECOMING NECK ORNAMENT

The velvet band mounted with a jewelled slide is becoming to almost every woman, except to one who is very young. This type of neck ornament may be worn at any time during the day after the early morning hours but is best suited to a costume which has some suggestion, at least, of formality. The band shown in the sketch at the upper middle of this page is half an inch wide and has a slide of rhinestones set in silverite and a rhinestone clasp at the



On the chilly days of spring and summer a beaver collar becomes a pleasant necessity; \$60. Some of the new small hats are very very small—and equally becoming; \$25

back. The same sketch shows a mushroom hat of brown straw trimmed with navy blue ostrich feathers, and a pelerine of Hudson seal, which is both graceful and becoming when thrown loosely around the shoulders.

Another style of jewelled slide and clasp mounted on a velvet band is sketched at the lower right on this page. The velvet is one inch wide and the slide, also of rhinestones set in silverite, is oblong. The unusual cape is of moleskin with a small ermine collar and is lined with satin. In the same sketch is a large hat of tête de nègre straw with a brown taffeta band making the side of the crown and a brown taffeta facing. Dark brown ostrich feathers trim the upper brim.

## FURS FOR SPRING AND SUMMER

The sketch at the upper right on this page shows an unusual collar of beaver. The high collar has narrower strips of fur at each end, one of which slips through a slit at the side of the collar, while the other is drawn through the first end and allowed to hang free. The hat shown in this sketch is of navy blue straw with a band of navy blue picot-edged ribbon and a plaid buckle. It is often difficult to find simple well-cut guimpes, but the one sketched at the lower left answers the requirements. It is of sheer white organdie with an organdie tie on the collar. The hat of black liséré straw has little clusters of grey and red flowers mounted on an Alice blue ribbon which encircles the crown.



Just a touch of organdie, in the shape of a new guimpe, makes a whole frock smarter; \$4.25. All sorts of gay flowers bloom on the newest hats of spring; \$28



A becoming complement to a formal costume is a velvet band with a jewelled clasp (\$9.50); a cape of moleskin and ermine (\$50); and a feather-trimmed hat; \$30

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



## S E E N i n t h e S H O P S

*Note—Address of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York*



*Gingham, in pink or blue checks, is wholly at ease in company with this Georgette crêpe blouse; flesh or white; \$7.90*



*A brassière thus combining lace with satin or linen gives service with this appearance; \$3.95*



*It is double collars and cuffs of sheer organdie that make this French voile blouse so especially attractive; \$5.75*



*A crêpe de Chine blouse, with a black and white tie, has just the trimness that should go with a tailored suit price, \$6.95*

THE usual cry at this season is, "What is the silhouette to be?" But this spring the silhouette is definitely decided. One must be slim, for the working basis of all fashion is the conservation of materials, not only wool fabrics, but all materials.

This aim was the inspiration of the short covert cloth coat sketched on the opposite page, at the lower left. It is interesting to note that although the new costumes use the minimum amount of

lines; it comes in French blue, black, or navy blue. In the same sketch, the Georgette crêpe hat of any colour one may wish has quite a picturesque brim, very narrow at the back. It widens in an odd little curve at the sides and is slightly narrower again in the front. The contrasting colour of the Georgette crêpe facing is repeated in the small ostrich tip decorating the crown. The whole effect is extremely piquant and attractive, and the price is a modest one; \$12.



*One's favourite sport is half won if begun in an effective costume. Over a white crêpe de Chine frock the enthusiast wears vivid French flannel coatee; price, \$34.50*



*A pink satin corset with an elastic waist-line gives the figure desirable straight lines without tightness; \$2.95*



*This mercerized brocade model, lacing in the front, assures a flat back and freedom above the waist-line; \$6.50*

cloth, they have not the faintest suggestion of tightness, but rather give an air of great freedom. The skirt in the same sketch is extremely effective when worn with this type of coat. It is of dark-green velours, although it may be ordered in practically any colour.

Distinctly for motor or general utility wear is the coat sketched at the upper left of the opposite page; it may be had in various kinds of materials—silver-tone, velours, and gabardine, in blues and tans and in a greenish tweed mixture. The hat is of coarse cream white straw, entirely overlaid with worsted embroidery; it may be had in any colour with a corresponding facing of satin; \$15.

Havana brown taffeta is used in the frock illustrated in the middle of the same page. The bodice is quite snugly fitted, with a row of buttons to relieve the severity of the back. Silk-embroidered

collars and cuffs of yellow organdie finish the gracefully long neck-line and tight sleeves. The underskirt is finely pleated to accentuate the flare of the straight tunic banded with blocks of wool embroidery in self colour. This frock is also attractive in navy blue or grey. The flatness of the crown of the Georgette crêpe hat sketched with this frock makes it unusual. This hat may be ordered in any colour, and the use of a darker shade in the under-brim facing of liséré straw and the ribbon bow makes an interesting effect; \$12.

The gown sketched at the lower right on this page is fashioned of radium silk with a long-waisted blouse of Georgette crêpe, heavily embroidered in silk of the colour of the rest of the frock. The stole-like drapery fringed with silk cord is caught in by narrow belts which tie at the back. This gown has especially good



*This frock of radium silk is given excellent lines by the long-waisted embroidered blouse and the drapery fringed with silk and held in by narrow belts; \$39.50*





Though modestly priced, this coat is in every way well made; it is generally useful, but especially for motoring; \$29.50

Grey Georgette crêpe and grey radium silk divide the honours of the frock shown at the lower right on this page. The sleeves, fichu, vest, and tucked panels in both the front and back of the skirt are of the crêpe, and the silk forms the rest, with the exception of the narrow belt of self material, piped with silver and rose. This frock, with a flesh tinted china silk slip, comes also in beige and navy blue. The hat sketched with it is also of Georgette crêpe, bound and trimmed with grosgrain ribbon; it comes in any colour; price, \$18.

#### FOR VARIOUS OCCASIONS

The foundation of the sport's costume sketched on the opposite page at the lower left is a crêpe de Chine frock of the shirt and pleated skirt type, but the real feature of the dress is the brilliant French flannel coat of blue, green, or yellow. A hat which seems only a swirl of soft, crushable rose straw, with worsted stitching ending in worsted balls, is also shown in this sketch; \$15.

The suit sketched at the right on this page is of dark blue serge, hand tailored and bound with narrow silk braid. The short coat is well fitted over the shoulders and shows the slightly raised waist-line. The close-fitting hat shown with this suit is of black liséré straw, with a black satin crown encircled with black ostrich tips; \$15.

The popularity of gingham is still continuing; on the Georgette crêpe blouse sketched at the upper left of the opposite page, it is used for collar and cuffs. This collar, like a fichu, with its knot of ruffled Georgette crêpe, fits well up on the back of the neck. The blouse comes in either flesh or white Georgette crêpe, with the gingham in tiny blue or pink checks.

The attractive French voile blouse sketched at the upper right of the opposite page, in the middle, has double collar and cuffs of sheer organdie; its tiny organdie-covered buttons are decorative

only, for pearl buttons are the actual medium of closing.

#### IN THE INTEREST OF STRAIGHT LINES

White or flesh pink crêpe de Chine makes the blouse at the upper right of page 66. This blouse has a black and white taffeta tie and a large buttonhole bound to match. The collar may be worn either high or low, and the tie and buttonhole may also be had in blue and white taffeta.

The return of the straight skirt makes the return of the straight figure a necessity. Again, as in the lines of the clothes, there must be no suggestion of tightness in the corset, though as a matter of fact the hips should be more closely confined than in the immediate past. For the woman of medium figure is designed the corset sketched at the right in the middle of page 66. It gives freedom above the waist-line, the boning is placed so as to cause no discomfort at the hips, and the front lacing assures a flat back. This model is of mercerized brocade and has the finish of a far more expensive corset.

Another type of corset is sketched at the left; this is of pink satin with an elastic waist-line. Care should be exercised in putting on a corset of this sort, which is designed to fit both the medium and the very slim figure. It is essential that the top of the corset should be as low in the front as in the back, and if one gives a downward pull to the laces before tying them, there will be no break in the smooth lines of the back.

The brassière sketched just above is so boned that it gives perfect service without being unnecessarily stiff. A very fine quality of imitation Cluny lace is combined with either satin or linen, as one chooses, and the result combines daintiness with practicality in a way that will recommend it to any woman. Such a garment is one of those indispensable to trim appearance.



This version of the perennial blue serge suit is bound with silk braid and the coat has the slightly raised waist-line; \$29.50



Little details, as the turned collar, cuffs, and hem, give a different air to this wool-conserving coat; \$65. The narrow skirt is effective in dark green velours; \$28



The lines of this taffeta frock, with its finely pleated underskirt, are gracefully long. There are organdie collar and cuffs and blocks of wool embroidery; Havana brown, navy blue, or grey; \$29.50



When radium silk and Georgette crêpe are so charmingly combined, they make an afternoon frock of which one does not tire; grey, beige, or navy blue; \$32.50





THREE MODELS FROM  
FAIRYLAND

One of the gayest signs of spring is some rose geranium wool jersey that has blossomed into a small coat with grey jersey collar and cuffs and little strap belts with steel buckles



Her frock copies fashion points from her mother's; it's straight and scant, it combines blue crêpe de Chine with brick red wool velours, and it's embroidered in brick red wool



It's almost fun to go to school in a frock of French blue wool velours with a quaint trimming made from cords of the velours, bound round with narrow black satin ribbon

## The YOUNGER GENERATION



She may feel correctly dressed, even at a formal jackstone gathering, in a dress of brown and white gingham over an underdress of tan chambray and with a wide pleated organdie collar



Of course, childhood is the happiest time of life; it's the time to wear a frock of white linen with stitching of old-blue, a black patent leather belt, and linen collar and cuffs



She's going to see her very best friend, but, being truly feminine, she rather hopes her friend will envy her new frock of rose and white checked gingham combined with plain rose gingham



## VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

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CHICAGO: Stevens Building (Room 932) 20 N. Wabash Avenue

ATLANTA: The Smart Shop, Connally Building (Room 203)

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: 233 Grant Avenue, Joseph Building

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

ATLANTIC CITY, N. J.: Braunstein-Blatt Co.

MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House, Breams Building

Coat No. E4164.  
Skirt No. E4165.  
This suit has two distinct advantages: it saves wool and makes one look beautifully slim. The skirt is cut from one length of 54-inch material and the coat from a shorter length of the same

Coat No. E4170.  
Skirt No. E4171.  
For the sake of conservation, the coat has but one revers and a set-on peplum that does not cross at the front, while the skirt measures  $1\frac{5}{8}$  yards wide. The resulting suit is in excellent style

Note—Complete descriptions of all patterns will be found on pages 98 to 112

Coat No. E4168.  
Skirt No. E4169.  
The short coat and the narrow skirt of this suit not only indicate the present mode, but they strictly adhere to the rule that wool must be conserved

Coat No. E4160.  
Skirt No. E4161.  
The one-button surplice fastening, the uneven edge of the coat, and the narrow straight skirt plainly signify spring, 1918

Coat No. E4166.  
Skirt No. E4167. Its almost clerical severity makes this suit trimly distinctive, and its demands are so few that both labour and material are conserved in the making of it





Coat No. E4100. Skirt No. E4101.  
A sports suit of silk or wool jersey  
requiring but  $4\frac{7}{8}$  yards of material



Coat No. E4098. Skirt No. E4099.  
A new way to combine materials  
using  $3\frac{7}{8}$  yards of 54-inch material



Coat No. E4102. Skirt No. E4103.  
A slim line is assured by cutting the  
side gore and belt in one piece



Coat No. E4106. Skirt No. E4107.  
Bands trim the coat; the skirt uses  
only  $2\frac{5}{8}$  yards of 40-inch material

SLIM AND SCANT IS THE  
SPORTS SKIRT AND THE  
COAT FOLLOWS SUIT

PRACTICAL SUITS FOR  
WEAR IN THE COMING  
SPRING AND SUMMER



Coat No. E4137. Skirt No.  
E4138. A tweed morning  
suit borrows the pockets of  
the English tunic



Coat No. E3913. Skirt No.  
E3914. A Norfolk suit has  
a skirt with a conservative  
width of 2 yards



Coat No. E3710. Skirt No.  
E3711. A sports coat of vel-  
veteen combines well with  
a skirt of sports silk

Note—Complete de-  
scriptions of all pat-  
terns will be found  
on pages 98 to 112



THE NEWEST COATS FOR  
SPRING WEAR ARE, VARI-  
OUSLY, SHORT AND LONG

SUIT SKIRTS ARE COM-  
FORTABLY SHORT, BUT  
THEY ARE NEVER EXTREME



Coat No. E4162. Skirt No. E4163.  
The softly tailored suit of jersey may  
be made by the amateur seamstress



Coat No. E4132. Skirt No. E4133.  
Fashion favours the waistcoat; this  
one shows a new way to smartness



Frock No. E3960. A coat-dress which  
is a good economy of the spring ward-  
robe, combines materials in a new way



Frock No. E4118. Following the rule  
of conservation is a coat-dress that  
uses but 3 yards of 54-inch material



Coat No. E4104. Skirt No. E4105.  
A suit which may have a checked skirt  
requires 3¾ yards of 54-inch material

Note—Complete de-  
scriptions of all pat-  
terns will be found  
on pages 98 to 112



Coat No. E4130. Skirt No. E4131.  
The Eton coat may omit the waist-  
coat. This pattern has two collars



Coat No. E4157. Skirt No. E4158.  
An accommodating waistcoat may be  
worn either inside or outside the coat



DIFFERENT DESIGNS OF EQUAL MERIT, ALL OF  
WHICH MAKE THE UTILITY SUIT DISTINCTIVE



Coat No. E3651. Skirt No. E3652. A Norfolk suit with simple lines comes in sizes 16 and 18 years



Coat No. E3987. Skirt No. E3988. Cutting the under-arm gore and belt in one piece gives a slim line to the suit



Coat No. E3752. Skirt No. E3753. This model shows a new and attractive way to achieve the slim silhouette



Coat No. E3762. Skirt No. E3763. An excellent design for a sports suit of silk jersey requires 5 yards



Coat No. E3675. Skirt No. E3676. Both the coat and the skirt of this trim suit may be cut from  $4\frac{3}{4}$  yards of material



Coat No. E3789. Skirt No. E3790. A suit of this type may be of heavy silk jersey; it requires 5 yards of material



Coat No. E3760. Skirt No. E3761. A sports suit which may have its coat of wool and its trimming and skirt of silk



Coat No. E3916. Skirt No. E3917. A saia coat may be worn with a wool velours skirt which requires but  $1\frac{5}{8}$  yards

Note—Complete descriptions of all patterns will be found on pages 98 to 112





Coat No. E4205. A top-coat with the front and back panels of satin is an aid in furthering the conservation of wool



Coat No. E3758. Skirt No. E4103. Blue serge is an excellent material for this suit, which requires but  $4\frac{3}{4}$  yards



Coat No. E4026. Two collars come with the pattern of this long top-coat. As illustrated,  $4\frac{1}{2}$  yards are required for it



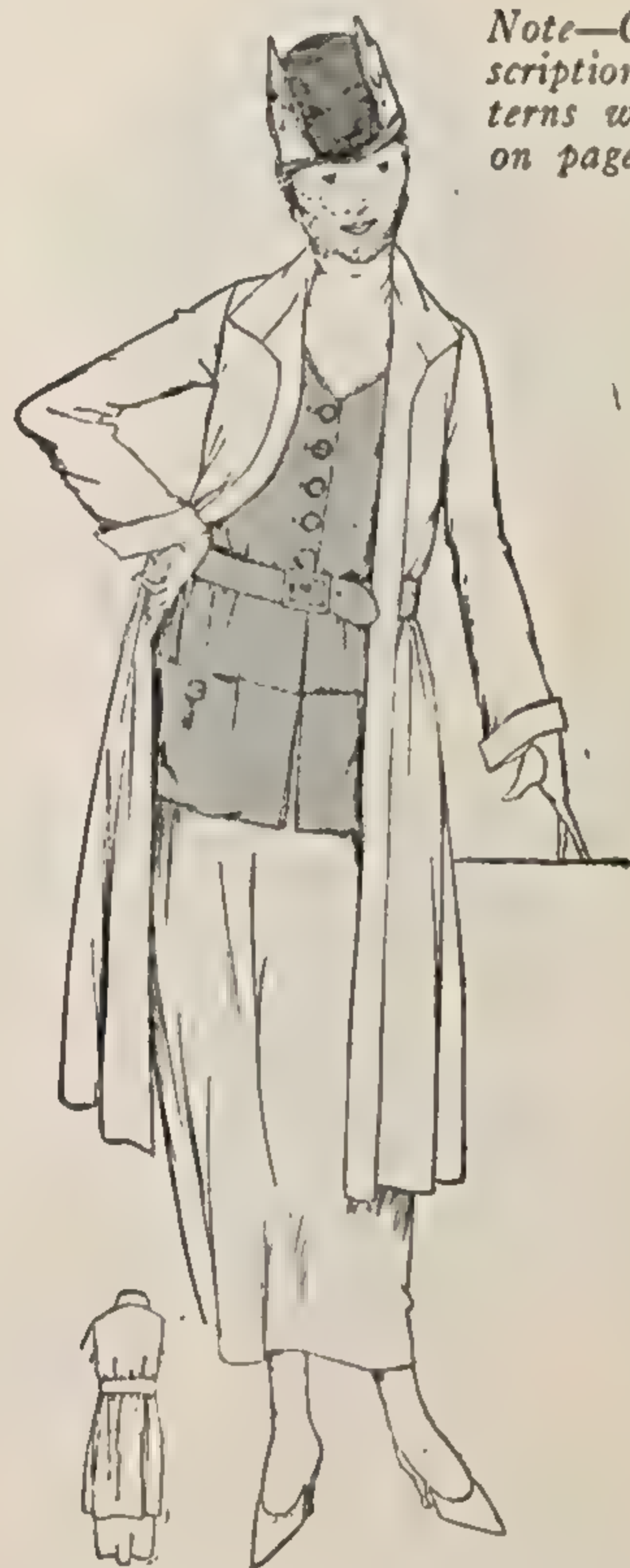
Coat No. E3714. Skirt No. E3715. Little tailoring is necessary for a silk suit; this model requires but  $5\frac{1}{2}$  yards

# VARIOUS STYLES OF TOP - COATS AND SUITS WHICH

## MEET THE REQUIREMENTS OF FASHION AND SERVICE



Coat No. E4134. Skirt No. E4135. Either of satin or of silk jersey, this suit is both smart and very simple to make



Coat No. E4136. Heavy silk jersey may make both coat and waistcoat. The coat may be worn without the waistcoat

Note—Complete descriptions of all patterns will be found on pages 98 to 112



Coat No. E4108. Skirt No. E4109. The new features of this suit include the collar, vest line, back panel, and pocket



Coat No. E3686. Skirt No. E3687. The collar and waistcoat are cut in one piece, and the back and belt in another



THESE SPRING AFTER-

WAIST - LINES DECIDE

NOON FROCKS HAVE TU-

TO BE FIXED AT THE

NICS AND SIDE DRAPERIES

MOST BECOMING POINT



Frock No. E4033. A two-piece chifon over-dress with a two-piece satin underskirt and a panel of embroidery makes a useful afternoon frock



Frock No. E4148. The Zolave-girdled waist-line is much featured in Paris. Here the girdle is cut in one with the front, and ties at the back over the panel



Waist No. E4094. Skirt No. E4095. The novel side drapery of this spring model, and the waistcoat effect give it an air of unusual smartness



Waist No. E4112. Skirt No. E4113. A draped frock achieves the distinction of possessing a practical pocket, and does it all with but  $3\frac{7}{8}$  yards of material



Frock No. E3808. A soft chifon over-dress which requires but  $4\frac{3}{8}$  yards of chifon is worn over an under-dress of China silk. The sashes tie at the sides



Frock No. E4143. A frock to slip on over the head has its sashes cut in one with the front and back panels. Paris decidedly approves of sashes this spring



Waist No. E4058. Skirt No. E4059. This frock for afternoon or informal dinner wear uses  $4\frac{5}{8}$  yards of satin. It could combine colours or black and white

Note—Complete descriptions of all patterns will be found on pages 98 to 112





Waist No. E4175. Skirt No. E4176. This skirt is of interest, since it is cut in only two pieces. The yoke may be of the same material or of some contrasting material



Waist No. E4184. Skirt No. E4185. One may combine silk or satin with organdie in this frock, and know that the charming result is an afternoon frock for all occasions



Waist No. E4173. Skirt No. E4174. This very becoming and serviceable frock has a skirt which is simple to make, as it is cut in but three pieces; such a frock combines materials



Waist No. E4186. Skirt No. E4187. Narrow ribbon adds smartness to a frock, if used in this fashion. Many pastel shades may be combined on the narrow, slashed underskirt

GOWNS FOR LUNCHEONS, TEAS AND INFORMAL EVENING WEAR



Note—Complete descriptions of all patterns will be found on pages 98 to 112



Frock No. E4183. The small sketch shows how one may change this to a morning frock by buttoning the apron to the shoulders, thus effecting a high neck-line

THESE DESIGNS COMBINE SMARTNESS AND PRACTICALITY



Frock No. E4124. Over a frock of patterned lace or silk, full length panels of chiffon, held in by a sash, give added charm and grace

Frock No. E4007. If taffeta or metal brocade is used, 4½ yards of material are sufficient to make this youthful and simple dinner gown





Waist No. E4028. Skirt No. E4029. The peplum waist may be made of  $3\frac{1}{4}$  yards of satin; the contrasting skirt requires but  $2\frac{3}{8}$  yards of material



Frock No. E3952. A very attractive feature of a one-piece frock which may be cut from  $3\frac{1}{2}$  yards of 54-inch material is the buttoned waistcoat effect

VERY SERVICEABLE ARE  
THESE FROCKS AND  
THE CORRESPONDING-  
LY SMART TOP-COATS

*Note—Complete descriptions of all patterns will be found on pages 98 to 112*



Frock No. E4053. This frock has a button-in-the-back fastening, a convertible collar, and a requirement of but  $3\frac{3}{8}$  yards of 54-inch material



Frock No. E4034. In making this frock from  $4\frac{1}{2}$  yards of 54-inch material, matters are simplified by cutting the back of the waist and skirt in one



Waist No. E4036. Skirt No. E4037. The surplice waist is worn over a two-piece skirt with the favoured low drapery. For this frock,  $4\frac{1}{8}$  yards of 54-inch material are needed



Coat No. E3661. Of wool-backed satin or silk jersey, a top-coat of this design would be a very useful adjunct to the wardrobe and would require but 4 yards of material



Waist No. E4054. Skirt No. E4055. The soft drapery at the back is well suited to the slight figure and makes this model a becomingly modified version of the bustle frock



Coat No. E4052. This coat acquiesces to the request that we wear coats of satin, and it modestly asks but  $3\frac{1}{8}$  yards of material 54 inches wide; it is becomingly belted





Frock No. E4114. Serge or gingham are equally suitable for this frock; it requires but  $4\frac{1}{8}$  yards of 32-inch material



Frock No. E4188. A frock combining materials has an accommodating waist which may be worn over various frocks



Frock No. E4090. This frock is equally good in linen or in serge and may have sleeves and a guimpe of Georgette crêpe



Frock No. E4072. This frock cut in only two pieces may be made from  $3\frac{1}{4}$  yards of silk jersey, very effectively braided

ATTRACTIVE ONE - PIECE

FROCKS, EACH ONE OF

WHICH HAS A SMART

NEW FEATURE OF ITS OWN

Note—Complete description of all patterns will be found on pages 98 to 112



Frock No. E4070. Four yards of 50-inch serge will make this side-draped frock which features the new dropped waist-line



Waist No. E4077. Skirt No. E4078. Made with separate waist and skirt and designed for two contrasting materials



Frock No. E4080. A button-in-the-back frock, with a convertible collar, requires but 4 yards of 54-inch silk jersey



Frock No. E3924. The surplice ends are cut in one piece with the sash ends;  $4\frac{3}{8}$  yards of material will be required





Frock No. E3776. A slip-on frock cut in two pieces and very simple to make, requires  $3\frac{3}{4}$  yards of 54-inch material



Waist No. E4075. Skirt No. E4076. The surplice collar and the line of the tunic are features of a two-piece frock

# COAT-FROCKS AND OTHERS

FOR SPORTS WEAR AGREE

ON STRAIGHT LINES AND

A MINIMUM OF MATERIAL



Frock No. E4142. This pattern includes a one-piece frock and a sleeveless overblouse which may do for other frocks



Frock No. E4144. The front vest is cut separate, on the bias of the material, to make the becomingly convertible collar



Frock No. E3965. Because the tunic and belt are cut in one piece, this frock is simply made and becoming to wear



Frock No. E4159. An Eton coat-dress simplifies making by a front panel cut in one with the waist, giving added height



Waist No. E4149. Skirt No. E4150. The back panel of the waist of this coat-frock is faced and turns to show the facing



Waist No. E4086. Skirt No. E4087. It conserves wool to cut away the front and back panels to show the satin skirt



Waist No. E4064. Skirt No. E4065. Should one prefer, the tunic overdress may be longer with the underskirt omitted





*Frock No. E4191. The popular foulard frock may be cut in three pieces. In this case the neck is finished in a new and approved style*



*Waist No. E4192. Skirt No. E4193. Not many frocks can boast, as this one can, a new collar, a new belt, and a new way to cut a tunic*



*Waist No. E4152. Skirt No. E4153. A new frock may be made or an old one remodeled with these interesting details*

#### FROCKS OF WHICH THE BLOUSES AND SKIRTS

#### MAY BE WORN TOGETHER OR SEPARATELY

*Waist No. E4084. Skirt No. E4085. Economy is met more than half way in a frock requiring 4 7/8 yards of gingham*



*Frock No. E3879. A one-piece frock uses but 3 1/2 yards of 54-inch material, for the back of the waist and skirt are in one*



*Waist No. E4154. Skirt No. E4155. Crêpe de Chine and Georgette frocks are trimmed with tucks and pleated quilling*

*Note—Complete descriptions of all patterns will be found on pages 98 to 112*



*Waist No. E4082. Skirt No. E4083. Four yards of 54-inch material makes a very simple frock with a doubly belted skirt*



*Waist No. E4091. Skirt No. E4092. This frock needs but 3 3/8 yards of silk jersey; a yard of foulard faces collar and cuffs*





Waist No. E4056. Skirt No. E4057. This two-piece frock has a modest requirement of  $3\frac{3}{4}$  yards of 54-inch material. The skirt is two yards at the hem

Frock No. E3923. This dress, which has a very new collar, confines itself to 4 yards of 54-inch material. The back of the waist and skirt are cut in one piece

Frock No. E4122. Bead-weighted panels of chiffon give especially slim and graceful lines to a satin frock with the newest of neck-lines, and an unusual new sleeve

Waist No. E3768. Skirt No. E3769. The waist requires but  $1\frac{5}{8}$  yards of 54-inch material; the draped skirt but  $2\frac{7}{8}$  yards. The latter is cut in only two pieces

FROCKS HAVE FORMED THE HABIT OF CONSERVING WOOL, AND CONTINUE TO USE MATERIAL SPARINGLY AS THE NEW SILHOUETTE SHOWS



Note—Complete descriptions of all patterns will be found on pages 98 to 112

Waist No. E3749. Skirt No. E3750. The two-piece, slip-on waist requires but  $1\frac{7}{8}$  yards of 42-inch material, while  $3\frac{3}{4}$  yards of material will make the skirt

Frock No. E4111. The cuffs match the collar, which is of a new design, and the side-draped skirt measures  $1\frac{7}{8}$  yards at the hem. The back is cut in one piece

Frock No. E4115. This one-piece frock with a low waist-line has its back panel arranged after the fashion of a Japanese obi and its front one cut like an apron

Frock No. 4081. The tunic coat-blouse suggests a smart combination of materials, and may be worn over various under-frocks with excellent effect





Frock No. E4027. Front and back panels button to the girdle of a one-piece frock that requires only  $3\frac{3}{8}$  yards of material 54 inches wide



Waist No. E3928. Skirt No. E3929. This frock with its ample pockets and coat-blouse is made from  $2\frac{3}{4}$  yards of 54-inch material



Waist No. E3735. Skirt No. E3736. The tunic is cut in one with the fronts of this waist. The skirt is  $1\frac{3}{4}$  yards wide at the hem



Frock No. E3864. Only  $3\frac{3}{4}$  yards of 54-inch material are needed for this frock which has a side gore cut in one with belt and pockets



Frock No. E4012. This one-piece frock, which simulates a back fastening and has very youthful lines, requires  $4\frac{1}{4}$  yards of 54-inch material



Frock No. E4189. Paris approves the sleeveless tunic over-blouse. This one slips on and it may be worn with various gowns

Note—Complete descriptions of all patterns will be found on pages 98 to 112



Frock No. E4190. This one-piece surplice frock suggests an opportunity for combining two different materials, washable or otherwise



Waist No. E3947. Skirt No. E3948. The separate waist requires but  $1\frac{1}{2}$  yards of 40-inch material; and for the skirt  $3\frac{1}{4}$  yards is sufficient

FASHION AND ECONOMY AGREE ON

A MINIMUM AMOUNT OF MATERIAL



## BLOUSES THAT ILLUSTRATE

## SKIRTS TO ACCOMPANY

THE LENGTHS TO WHICH A

THE PEPLUM BLOUSE TO

PEPLUM WILL GO TO BE SMART

MAKE A COMPLETE COSTUME



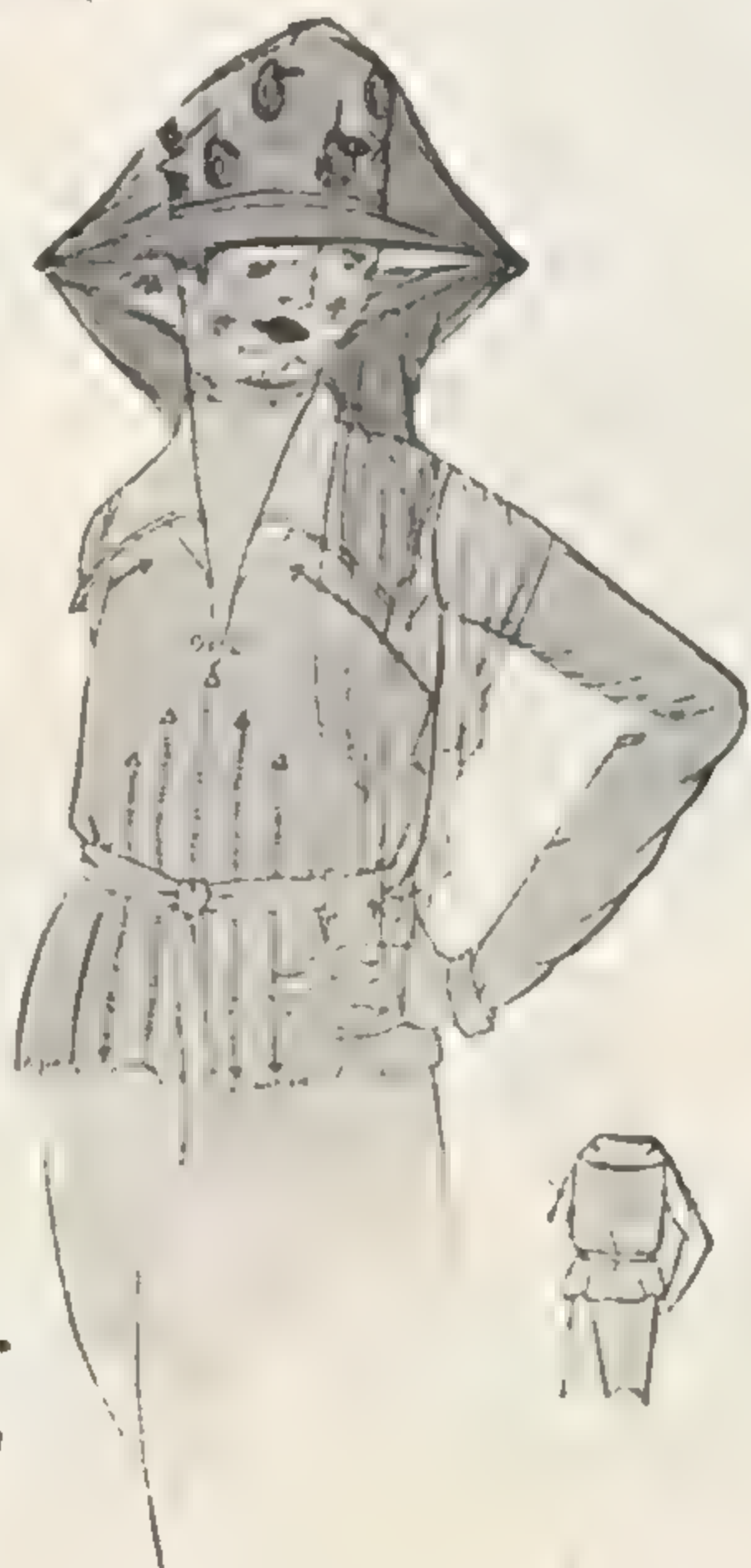
Blouse No. E3946. A blouse giving a costume effect is trimmed with a chenille embroidered motif and requires only  $2\frac{3}{4}$  yards of 36-inch material



Blouse No. E3934. A blouse to slip on over the head or button in the back, requiring  $3\frac{1}{4}$  yds. of 40-inch material



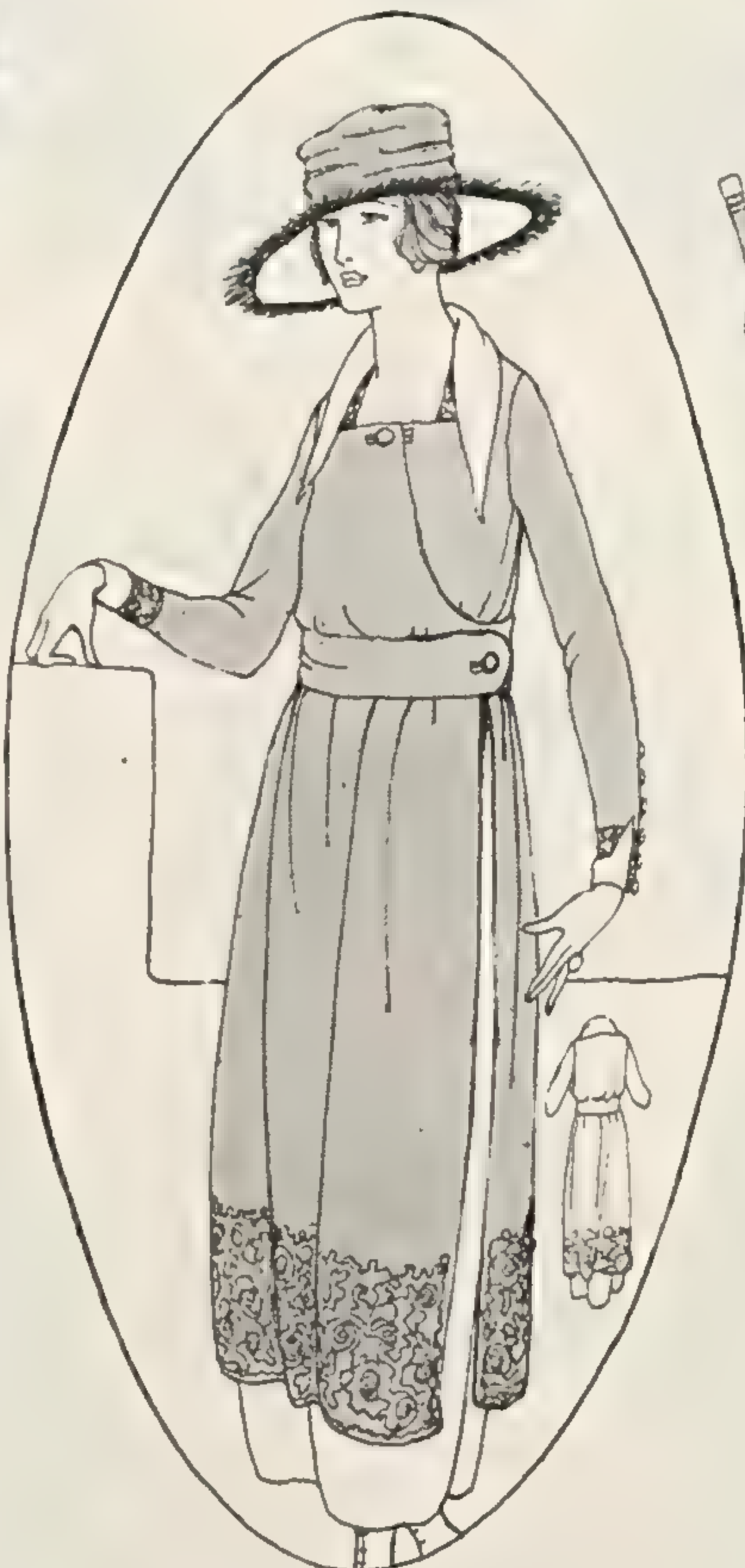
Blouse No. E4018. Without sleeves, a waistcoat blouse may serve as a sweater under a sports coat; it requires  $2\frac{3}{8}$  yards of 36-inch material



Blouse No. E4096. New and convenient is a slip-on blouse requiring  $2\frac{1}{2}$  yards of 36-inch material



Blouse No. E3935. A blouse conveniently made to slip on over the head and requiring but  $2\frac{3}{8}$  yards of 40-inch material



Blouse No. E4042. With a plain narrow skirt this tunic blouse makes a smart costume. Only  $2\frac{7}{8}$  yards of 54-inch material are used



Blouse No. E3740. A blouse to accompany a linen or silk skirt; it requires  $2\frac{5}{8}$  yards of 40-inch material



Blouse No. E4126. The fulness of waist and peplum are adjusted by a ribbon slipped through a casing at the waist-line

Note—A complete description of all patterns will be found on pages 98 to 112



Skirt No. E4037. A two-piece skirt requiring but  $2\frac{5}{8}$  yards of 54-inch material. Skirt No. E4029. A two-piece skirt,  $1\frac{3}{4}$  yards wide, requiring but  $2\frac{3}{8}$  yards of material. Skirt No. E3769. A two-piece skirt needing  $2\frac{7}{8}$  yards of 40-inch material. Skirt No. E4167. A one-piece semi-tailored model much favoured this spring. Skirt No. E3775. With but two seams and requiring  $2\frac{7}{8}$  yards of 40-inch material. Skirt No. E4178. A two-piece skirt combines materials



A VARIETY OF WAYS TO  
MAKE THE CORRECT  
BLOUSE FOR SPORTS WEAR



Blouse No. E4182. Both the sleeveless overblouse and the underblouse are included in the pattern



Blouse No. E4181. Equally smart with a linen skirt or a silk one is this semi-tailored peplum sports blouse

SPORTS SKIRTS OF ADE-  
QUATE WIDTH TO COMPLE-  
MENT THE SPORTS BLOUSE



Blouse No. E4120. A waistcoat blouse in piqué or tub satin requires but  $1\frac{3}{8}$  yards of 54-inch material



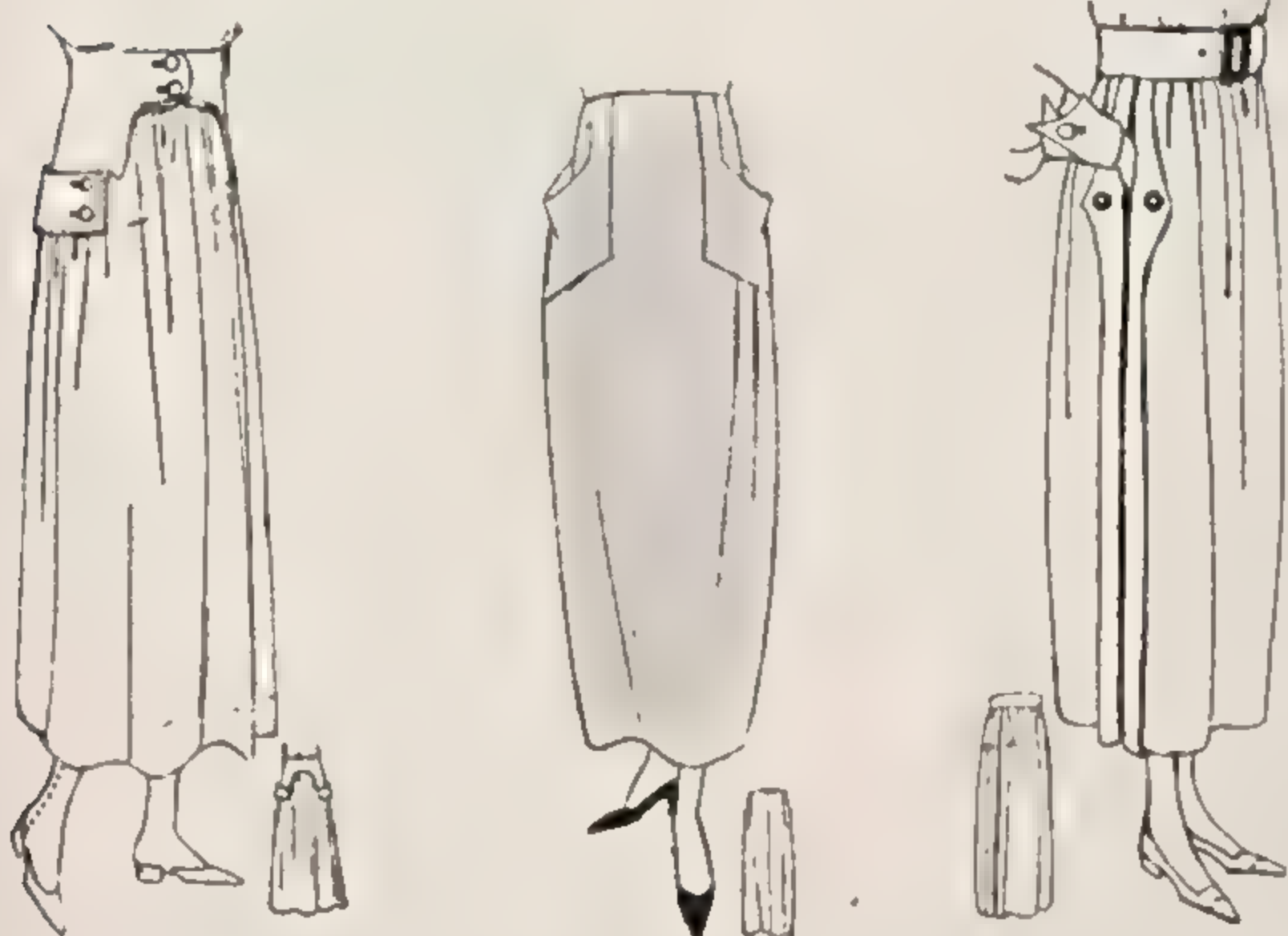
Blouse No. E3963. With linen of canary yellow the tucked organdie collar may be of night blue or black;  $2\frac{3}{8}$  yards of linen is required



Blouse No. E3961. But  $2\frac{3}{4}$  yards of tub satin are required for a blouse with an unusual yoke and kimono sleeves cut in one piece



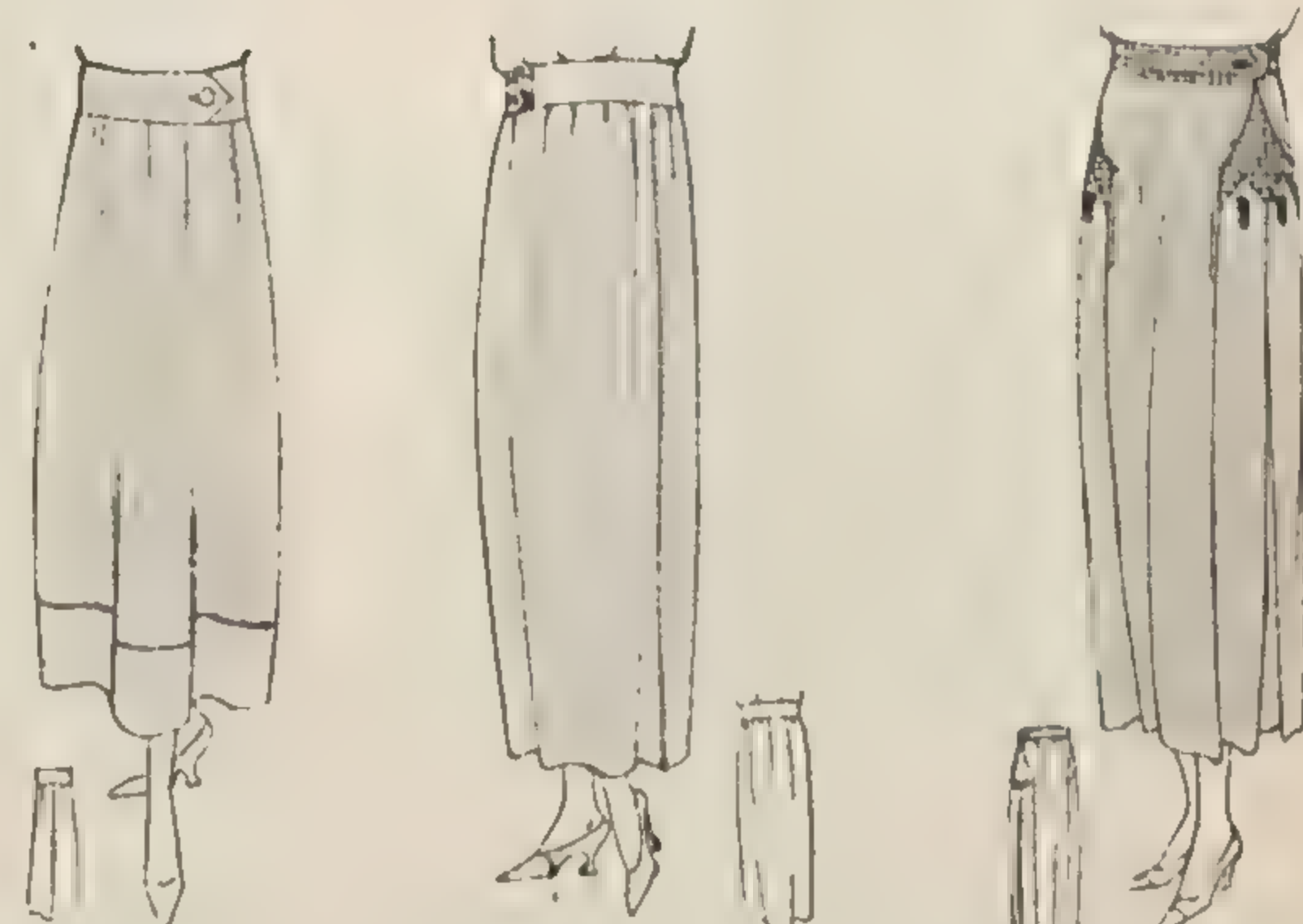
Blouse No. E4127. An unusual yoke-line at front and back is an interesting feature of this blouse which is excellent for sports wear



Skirt No. E3948. Yoke and pockets are cut in one piece;  $3\frac{1}{4}$  yards of 40-inch material. Skirt No. E3929. The skirt is cut in one piece;  $1\frac{3}{8}$  yds. of material. Skirt No. E4068. The side panels may be of contrasting material;  $2\frac{3}{8}$  yards of 50-inch material



Blouse No. E4195. A sports blouse of silk jersey or sports silk has a clever new way of cutting the belts in one with the front and peplum



Skirt No. E3938. A one-piece skirt requiring but  $1\frac{3}{8}$  yards of material. Skirt No. E4156. A skirt made from two widths of 27-inch material. Skirt No. E4109. The pleated side sections assure slimness;  $2\frac{3}{8}$  yards of 54-inch material are sufficient

Note—Complete descriptions of all patterns will be found on pages 98 to 112





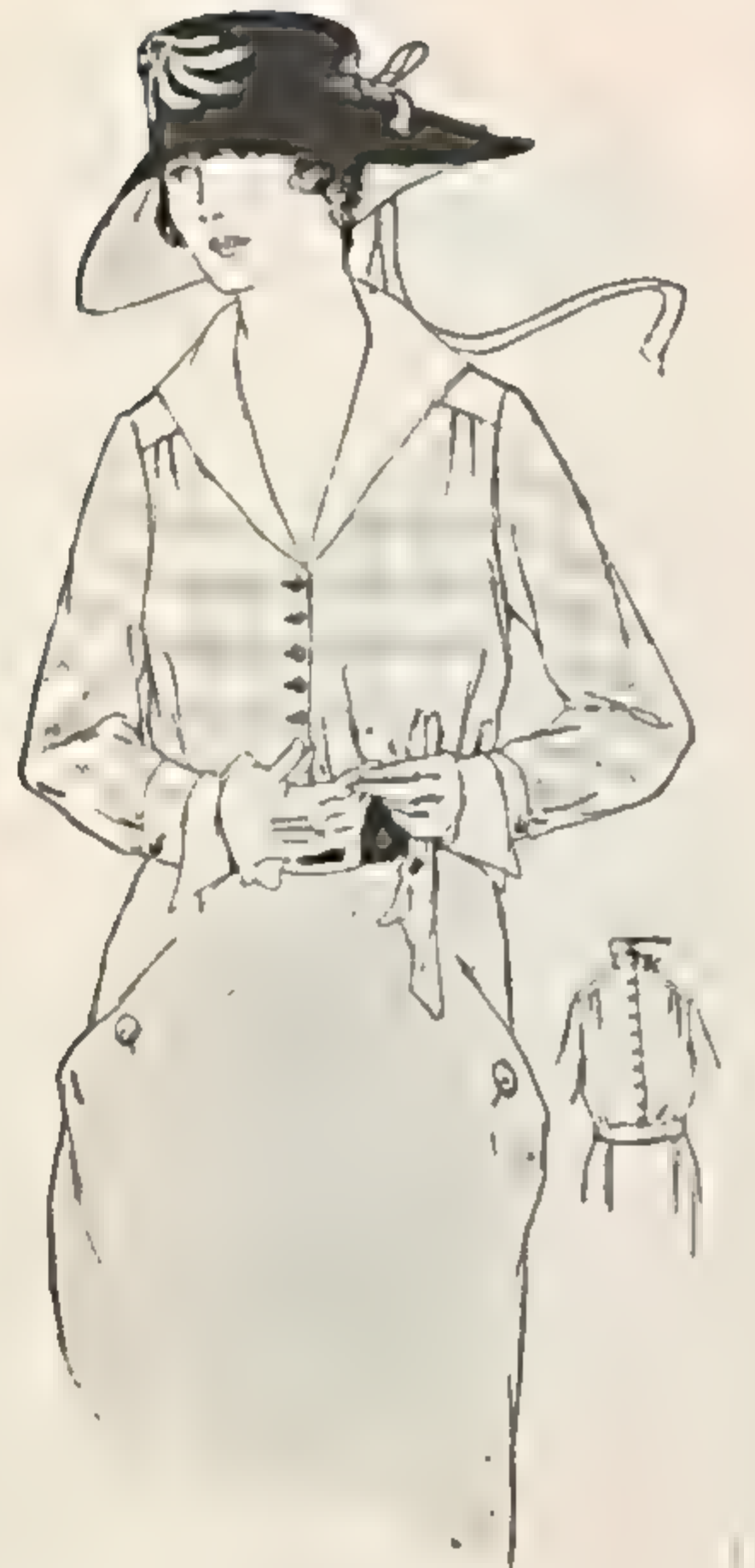
Blouse No. E4110. One needs but  $\frac{3}{4}$  of a yard of 54-inch jersey for a sleeveless sweater blouse, with  $1\frac{1}{2}$  yards of satin if there are to be sleeves



Blouse No. E4010. If sleeves and a vest of plain organdie are combined with this silk gingham blouse, it is given an air that is sure to please



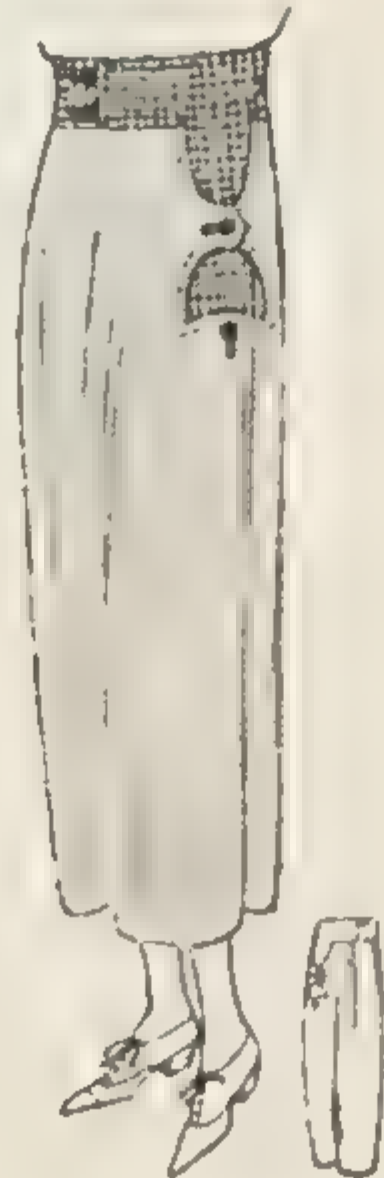
Blouse No. E2880. The collar and front are conveniently cut in one piece, and the blouse itself requires no more than 2 yards of 36-inch material



Blouse No. E3669. To a plain blouse of silk or linen requiring  $2\frac{1}{4}$  yards of 40-inch material is given the added attraction of a convertible collar



Blouse No. E4038. This blouse may be of one material, requiring  $2\frac{1}{8}$  yards of satin, or it may have a contrasting vest



Skirt No. E4103. If this two-piece skirt is made of one material, it requires but  $2\frac{3}{8}$  yards of 54-inch material. Skirt No. E4066. By using 54-inch material, the skirt may be cut in one piece and needs only  $1\frac{7}{8}$  yards. Skirt No. E4062. A long yoke which turns into pockets tops this two-piece skirt



Blouse No. E4040. This blouse attains good style by its simplicity;  $2\frac{3}{8}$  yards of silk skirt-ing is ample for the making



Skirt No. E2499. Three yards of 42-inch material will make a three-piece sports skirt,  $2\frac{1}{4}$  yards wide at the hem. Skirt No. E4116. This skirt is cut in two pieces and requires but  $2\frac{3}{8}$  yards of 54-inch material. Skirt No. E4101. A skirt of slim silhouette uses only  $2\frac{1}{2}$  yards of 54-inch material

Note — Complete descriptions of all patterns will be found on pages 98 to 112

BLOUSES FOR SPORTS AND MORNING WEAR PROVE THAT

THEIR BEST STYLES ARE SIMPLE ONES; SEPARATE

SKIRTS HAVE POCKETS CUT IN DEVIOUS FASHIONS



Blouse No. E4069. The gracefully draped collar and cuffs are new and attractive features of a blouse requiring but  $1\frac{1}{2}$  yards of 45-inch material



Blouse No. E4048. This blouse, which is of a useful type, requires but  $1\frac{7}{8}$  yards of Georgette crêpe, with  $\frac{1}{2}$  of a yard of satin for vest and collar



SEMI-TAILORED BLOUSES

LEND THEMSELVES TO A

VARIETY OF COMBINATIONS

OF THE SPRING FABRICS

ORGANDIE JOINS FORCES

WITH LINEN; GEORGETTE

CRÊPE WITH SATIN; SILK

GINGHAM WITH TUB SILK



Blouse No. E4196. With a new spotted crêpe waist the cuffs and set-in vest are of sheer organdie, frivolously frilled



Blouse No. E4172. The collar forms a free panel on the back and its beaded band trimming is brought to the side front



Blouse No. E4128. Of one material, this blouse takes  $2\frac{1}{8}$  yards of 40-inch material; for contrasting cuffs and vest,  $\frac{3}{8}$  of a yard of contrasting material



Blouse No. E4125. A slanted line makes a new way to fasten a surplice blouse requiring but  $2\frac{3}{8}$  yards of 40-inch material



Blouse No. E4197. A grey handkerchief linen blouse may be made with a bishop collar of white organdie edged with grey, and a tie of gay canary yellow



Blouse No. E4121. This pattern has the new Eastern waist-line and is also marked for the normal waist-line;  $2\frac{1}{2}$  yards of 40-inch material are required



Skirt No. E3954. A two-piece skirt with side panels requires  $3\frac{1}{4}$  yards of 54-inch material. Skirt No. E3958. A skirt requiring  $2\frac{1}{2}$  yards of 54-inch material. Skirt No. E4067. Of satin and Georgette crêpe this skirt requires  $2\frac{1}{2}$  yards of satin and  $1\frac{1}{8}$  yards of crêpe



Skirt No. E4060. A draped model requires  $2\frac{5}{8}$  yards of 54-inch material. Skirt No. E4020. Over a plain underskirt is a draped skirt;  $2\frac{1}{4}$  yards are required for overskirt;  $1\frac{3}{8}$  yards for underskirt; two yards of flouncing. Skirt No. E3730. For lower skirt, 2 yards of 54-inch material is required; for upper part,  $1\frac{1}{8}$  yards of 36-inch material



Blouse No. E4041. A blouse to match one's suit requires but  $1\frac{3}{4}$  yards of Georgette crêpe, and  $\frac{3}{4}$  of a yard of tub satin will make the collar and vest and cuffs





Blouse No. E3664. Three yards of 40-inch material are required to make this kimono cut blouse, which is especially suited to thin printed spring materials



Blouse No. E3450. A charming blouse for summer wear requires 3 yards of 36-inch organdie and  $\frac{5}{8}$  of a yard for the frilled and fagotted surplice collar and cuffs



## PATTERNS FOR THE SEPARATE BLOUSE IN ITS SUMMER FORM



Blouse No. E3833. A yard and three-quarters of handkerchief linen will make this blouse, and  $\frac{7}{8}$  of a yard of 36-inch organdie the collar and cuffs and vest

Note—Complete descriptions of all patterns will be found on pages 98 to 112



Blouse No. E4039. If this blouse and its collar, cuffs, and set-in vest are made of one material,  $2\frac{1}{4}$  yards of material forty inches wide will be needed



Blouse No. E3834. It simplifies matters to cut the shoulder, yoke, and sleeves in one piece;  $2\frac{1}{4}$  yards of 40-inch material will make the blouse

Blouse No. E4045. Two yards and an eighth of sports silk, 40 inches wide, will make this blouse, and  $\frac{3}{4}$  of a yard the vest and the collar and cuffs



Skirt No. E3869. This two-piece skirt is draped to a narrow side panel of contrasting material;  $2\frac{3}{4}$  yards of 40-inch material is required. Skirt No. E4071. This two-piece draped skirt requiring  $2\frac{3}{8}$  yards of 54-inch material may have its pocket sections of contrasting materials. Skirt No. E4105. Only  $1\frac{1}{2}$  yards of 54-inch material are needed to make this skirt and yoke



Blouse No. E3904. If it is made of Georgette 45 inches wide, this model required only 2 yards of material for both blouse and jabot



Skirt No. E4061. This one-piece skirt can be made of  $3\frac{1}{2}$  yards of gingham 27 inches wide. Skirt No. E3884,  $2\frac{3}{4}$  yards of 40-inch material will make a skirt by this pattern, in which the skirt and yoke are each cut in two pieces. Skirt No. E3942. The width of this skirt at the hem is  $1\frac{1}{2}$  yards. This pattern requires  $1\frac{1}{2}$  yards of 54-inch material

## SIX NEW MODELS FOR THE AL- WAYS USEFUL SEPARATE SKIRT





Frock No. E4199. A buttonless waist conveniently made to slip on over the head tops a straight two-piece skirt

Frock No. E4201. Silk or cotton gingham may make this frock with a new collar, a deep yoke line, and a long panel

Frock No. E4198. The waist and skirt are cut in one piece and the trimming is of stitching in gaily coloured worsted

Frock No. E3995. A very charming afternoon frock only  $1\frac{7}{8}$  yards wide may be of foulard or of Georgette crepe

Frock No. E3879. The back is cut in one piece and the waist fronts in one piece with the belt;  $3\frac{1}{2}$  yards are needed

THESE ARE FROCKS FOR THE SUB-DEB, BETWEEN THE AGES OF 12 AND

18, OR, IN THE LARGER SIZES, FOR THE WOMAN OF YOUTHFUL FIGURE

Note—Complete descriptions of all patterns will be found on pages 98 to 112. Patterns on this page, \$1



Coat No. E3906. A top-coat with a convertible collar and commodious pockets requires  $4\frac{3}{4}$  yards of 54-inch material

Frock No. E4004. The pattern includes a one-piece frock requiring  $3\frac{3}{8}$  yards of 40-inch material and a separate guimpe

Frock No. E4002. Two box pleats trim the front and back of a one-piece frock requiring 4 yards of 40-inch gingham

Frock No. E3994. This coat-dress and the two frocks shown at the left may be had in sizes 12, 14, and 16 years

Frock No. E4200. This frock and the five shown above come in sizes 14, 16, and 18 years and in 34 and 36 bust measure





Frock No. E4139. This very dainty frock requires  $2\frac{3}{4}$  yards of 40-inch material and  $6\frac{1}{2}$  yards of Valenciennes edging. Sizes, 8 to 12 years



Frock No. E4203. This practical school dress is cut in 3 pieces and is made to slip on conveniently over the head. Sizes, 10 to 14 years



Smock No. E3912. The upper section of this play smock requires  $1\frac{1}{2}$  yards of material; the lower section,  $1\frac{3}{8}$  yards. Sizes, 4 and 6 years



Frock No. E4015. The ingenious pockets are interesting features of this frock requiring  $2\frac{3}{8}$  yards of 54-inch material. Sizes, 8 to 14 years

Note—Complete descriptions of all patterns will be found on pages 98 to 112

#### FROCKS THAT TELL HOW TO

#### BE SMART AT AN EARLY AGE



Frock No. E3888. Very convenient are the pockets of a frock requiring  $2\frac{1}{2}$  yards of 36-inch material. Sizes, 4 and 6 years



Frock No. E4014. A very useful school frock for which but  $2\frac{3}{8}$  yards of 54-inch material are sufficient. Sizes, 8 to 14 years

#### EVERY-DAY FROCKS AND DRESS-UP

#### ONES FOR FUTURE DÉBUTANTES

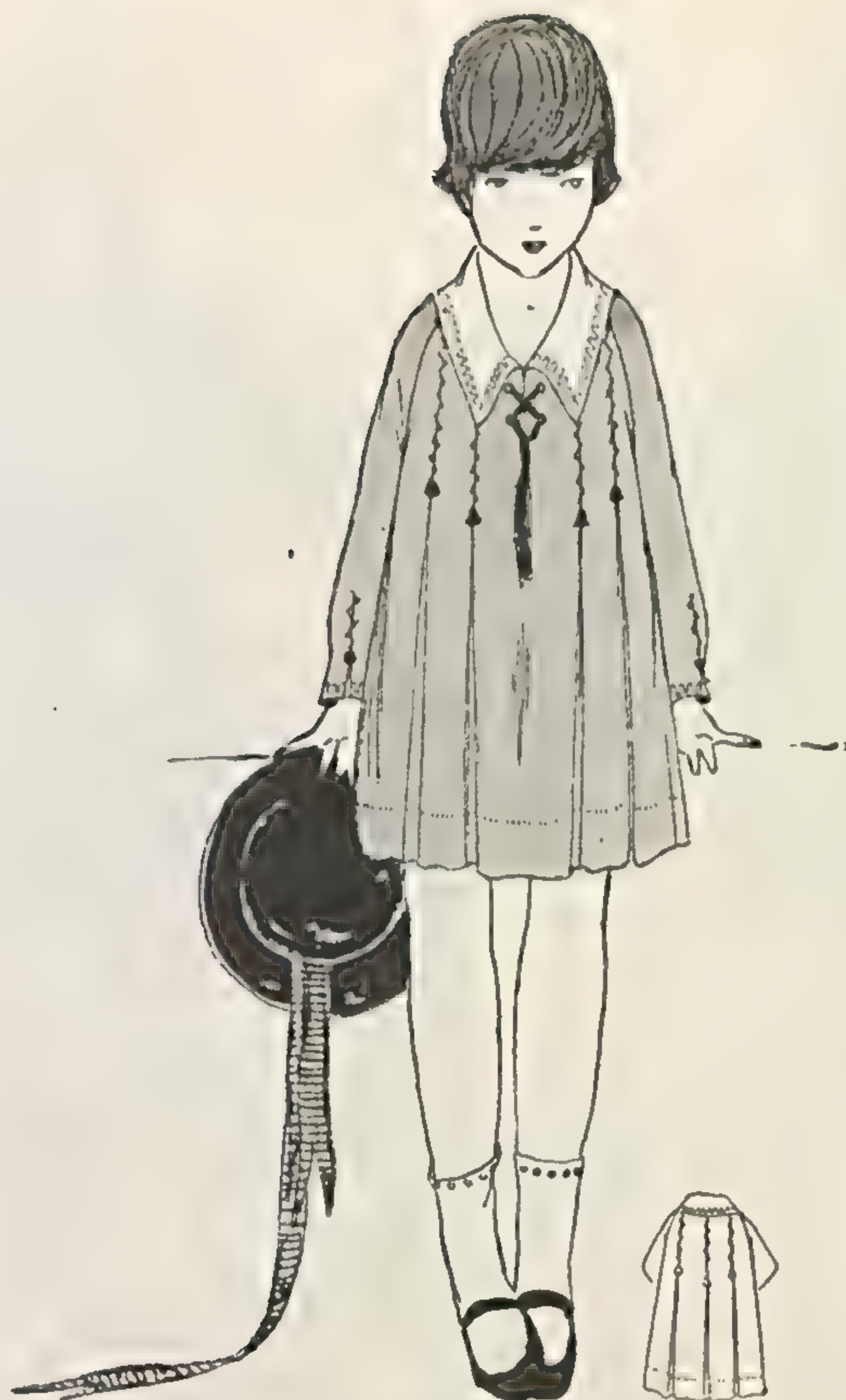


Frock No. E4140. Simple yet unusual is this one-piece dress which requires  $2\frac{1}{8}$  yards of 54-inch material. Sizes, 8 to 12 years





Child's Frock No. E3073. Sizes, 2 to 6 years. Practical trousers are included in the one pattern



Child's Frock No. E4204. Sizes, 2 to 8 years. The pleats of this slip-on frock are hand-stitched



Child's Frock No. E3074. Sizes, 4 to 8 years. This smocked and embroidered frock is in one piece

### TUB FROCKS FOR THE MANY PLAY HOURS THAT

### MAKE IT IMPOSSIBLE FOR JILL TO BE A DULL GIRL



Child's Frock No. E3894. Sizes, 2 and 4 years;  $1\frac{3}{4}$  yards of 32-inch material and  $\frac{1}{2}$  yard of contrasting material for the yoke and cuffs are required for this



Note—Complete descriptions of all patterns will be found on pages 89 to 112

Child's Frock No. E3447. Sizes, 2 to 6 years;  $2\frac{1}{8}$  yards of 36-inch gingham, and  $\frac{1}{2}$  yard of checked material for the collar, cuffs and pockets are required. Child's Frock No. E4202. Sizes, 6 to 12 years. The pattern of this very practical slip-on frock includes the guimpe



Child's Frock No. E3871. Sizes, 4 and 6 years;  $2\frac{3}{8}$  yards of 27-inch gingham and  $\frac{1}{2}$  yard of contrasting material for the collar, cuffs, and pockets are required





Coat No. E3117. Just  $2\frac{1}{4}$  yards will make this coat with large armholes, commodious pockets, and a round collar. Sizes, 4 to 12 years



Coat No. E3433. The shoulder yoke is in one piece with the top of the sleeve;  $1\frac{7}{8}$  yards required. Sizes, 2 to 6 years



Coat No. E3908. This coat uses  $2\frac{1}{8}$  yards;  $\frac{1}{2}$  of a yard for collar, cuffs, and belt of contrasting material. Sizes, 6 and 8 years



Coat No. E3907. This practical coat with a cape collar requires but  $2\frac{5}{8}$  yards of  $54$ -inch material. Sizes, 8 and 10 years

Note—Complete descriptions of all patterns will be found on pages 98 to 112

#### TOP-COATS OF THE APPROVED TYPES FOR THE VERY YOUNG

#### PERSON'S STRENUOUS PLAY AND FOR HER DRESS-UP PROMENADES



Coat No. E3486. With the cape and cuffs, this coat requires  $2\frac{5}{8}$  yards; without cape and cuffs,  $2\frac{1}{4}$  yards. Sizes, 6 to 10 years



Coat No. E3477. Just  $1\frac{3}{4}$  yards of material are sufficient for this trim little coat which comes in sizes 8 and 10 years



Coat No. E3910. A full-length coat with interesting pockets requires but 2 yards of  $54$ -inch material. Sizes, 4 and 6 years



Coat No. E3890. Contrasting material may trim this coat requiring but  $1\frac{3}{4}$  yards of  $54$ -inch material. Sizes, 4 and 6 years



Coat No. E4129. A coat with a collar that may be worn high or low requires  $1\frac{1}{4}$  yards of  $54$ -inch material. Sizes, 4 to 8 years





Negligée No. E3901. A two-piece breakfast jacket with a seam at the centre back and a convenient surplice fastening



Negligée No. E4047. Three yards of 40-inch material will make this attractively draped negligée, which is cut in only one piece and seamed under the arms



Negligée No. E4043. This negligée needs but  $2\frac{1}{4}$  yards of 40-inch material, with 1 yard of lace for the collar and sleeves

THE ELUSIVE CHARM OF LEISURE HOURS IS REFLECTED IN THESE EASILY MADE NEGLIGÉES



Negligée No. E4009. A becoming negligée which has a new surplice line is cut in three pieces. The front sections are in one with the sash



Negligée No. E4206. A short negligée of wash satin, cut in three pieces, may be lined with chiffon; price, 50 cents. Negligée No. E4207. This tea-gown has a collar cut in one piece with the girdle, and a kimono-cut jacket of chiffon, weighted with beads



Negligée No. E4025. The drapery has the selvage at the lower edge, and is seamed on the shoulders. The under dress is cut in two pieces

Note—Complete descriptions of all patterns will be found on pages 98 to 112





*Note—Complete descriptions of all patterns will be found on pages 98 to 112*

**Combination No. E3272.** Just  $2\frac{1}{4}$  yards will make this French envelope chemise cut with front and back panels

**Combination No. E2800.** An attractive one-piece French envelope combination requires only  $2\frac{1}{8}$  yards of 36-inch material

**DESIGNS FOR HAND-MADE LINGERIE WHICH GIVE**

**Combination No. E3900.** The yoke of this open combination will serve as a brassière;  $2\frac{1}{4}$  yards of 36-inch material required

**Combination No. E4051.** A combination requiring only 2 yards of 40-inch material may be with drawers or knickers

**THE SLENDER SILHOUETTE**



**Combination No. E3148.** A one-piece French combination is cut sufficiently low in the back to be worn with evening dress

**Combination No. E3899.** A combination requiring  $2\frac{1}{8}$  yards of 36-inch material opens at the side of the embroidered square

**Nightgown No. E4050.** Only  $3\frac{1}{2}$  yards of 40-inch material will make a gown which is cut in but two pieces since the back is in one with the sleeves

**Pyjamas No. E3114.** Both the front and the upper back sections of the pyjamas are cut in the kimono fashion

**Combination No. E3439.** The front and back panels are cut in one piece;  $2\frac{1}{4}$  yards of 40-inch material are required



"Fashion is my passion,  
I am always up-to-date,  
And a steaming plate of 'Campbell's'  
Is my favorite fashion-plate."



## Economy is "all the fashion"

And a mighty wise fashion it is.

Right-minded people always believe in sensible economy. Today they are *proud of it*. No matter how much money they have, they are ashamed to waste it.

Every intelligent and patriotic housewife studies food values, studies to provide her table with ample nourishment of the *right kind* at the least expense.

"Live well, but wisely and *without waste!*" That is what the National Food Administration asks of us all. And there is no food product which gives you more practical help in this direction than

# Campbell's Vegetable Soup

Wholesome, hearty, tempting—it supplies the food elements most needed to complete a properly balanced diet.

We use selected beef to make the full-bodied satisfying stock. With this we combine choice white potatoes, Canadian rutabagas and tender Chantenay carrots—diced. Also small green peas, "baby" lima beans, "Country Gentleman" corn, Dutch cabbage, celery, parsley, green okra

and a puree of fine tomatoes. We add plenty of barley and rice, a sprinkling of alphabet macaroni and a delicate bit of leek, onion and sweet red peppers to enhance the attractive flavor.

Pure, rich in food value, and its use involving no waste nor cooking expense for you—this nourishing soup is in every sense as economical as it is appetizing and delicious.

Let your grocer send you a dozen or more at a time, and keep it on hand.

21 kinds

12c a can

Asparagus  
Beef  
Bouillon  
Celery  
Chicken  
Chicken-Gumbo (Okra)  
Clam Bouillon

Clam Chowder  
Consomme  
Julienne  
Mock Turtle  
Mulligatawny  
Mutton  
Ox Tail

Pea  
Printanier  
Tomato  
Tomato-Okra  
Vegetable  
Vegetable-Beef  
Vermicelli-Tomato

# Campbell's SOUPS

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## MOTOR NOTES

AS has been stated before, those who looked for marked mechanical changes in the New York Automobile Exhibition, which marked the beginning of the series of motor-car shows throughout the country, were doomed to disappointment. Four, six, eight, and twelve cylinder engines still furnish the power in the usual manner, and what slight refinements in design are to be found have been made with the sole idea of increasing the efficiency of the engine and the power which it is able to produce from a given amount of gasoline.

On the other hand, those who attended the show for the purpose of determining what is to be the leading note in motor-car styles could find plenty to interest them. More and more is the influence of the custom designer seen in the new stock models which are a part of the regular factory output. In fact, it is oftentimes difficult to determine which is stock model and which custom-made body; and yet it is in the latter that the greater number of novelties and innovations of design are to be found.

For example, it would seem difficult to add any unique feature to so prosaic and utilitarian a part as the wind-shield; it has already been developed in more ways and with more attachments than any other essential of the car. One body builder, however, has applied to the upper half of the wind-shield of his sedan model the same principle by which the windows and glass partitions in the finest types of closed cars are raised or lowered to any desired height by the movement of a lever in the sash. The upper section of this wind-shield is not hinged in the usual manner, so that it may be tilted, but is set upright in grooves and may be raised or lowered by a crank; this operates a small gear engaged in a toothed rod or rack at each end of the section of plate glass. The mechanism is well concealed and serves to hold the upper section of the wind-shield rigid at any desired height. It is as though a dozen or so wind-shields of different sizes were available to suit every whim of the driver and various weather conditions; Brewster & Company, Long Island City.

## A REAR WIND-SHIELD

Wind-shield protection for the occupants of the rear compartment of a touring-car is generally obtained either by the use of an extra curtain depending from the top or by means of a swinging shield, which may be folded up when not in use and carried under the robe rail. This year, however, another car manufacturer has adopted the same device for a rear wind-shield installation as that just described. In this instance, the wind-shield is made in a single piece and disappears completely within the cowl forming the division between the back and the front seats in the tonneau compartment. This arrangement does not interfere with the space provided for the concealment of the extra seats of the touring-car and gives front-seat protection to the occupants of the rear compartment, whether the top is extended or folded. With such equipment, the front seat need no longer be considered the most desirable one by the passengers of an open car; Barley Motor Car Co., Kalamazoo, Michigan.

Too many motor-car designers are prone to treat the sixth and seventh seats in a seven-passenger touring-car as emergency seats, provided only for the casual unfortunate who is to ride merely a few miles, and who, at the end of that time, is doubtless glad that the distance is not greater. Because it must occupy a minimum amount of space and be well concealed when not in use, the ordinary extra seat in a touring-car is provided with but scant upholstery and a mere excuse for a back; the entire weight of

the passenger is carried on a front support, with the result that the occupant will often find this anchorage dangerously insecure. The unfortunate sixth or seventh passenger, therefore, will welcome the consideration for his comfort evidenced in one of the high-priced cars exhibited at the Automobile Salon at the Hotel Astor. The seats in these cars have indeed "all the comforts of home," for when they are extended they are found to possess heavy upholstery, a real back, comfortable arms, and four substantial legs. The rear legs are a projection of the frame forming the back of the seat; they serve to steady the chair and give it the support so often lacking. Notwithstanding their unusually comfortable fittings, the chairs may be stowed in the usual compartment provided for such seats in the back of the rear cowl; Locomobile Company of America, Bridgeport, Connecticut.

## A CUBIST MOTOR-CAR

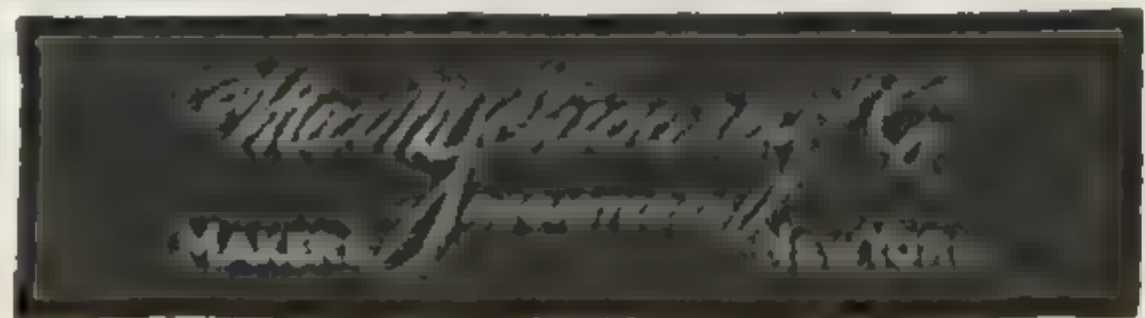
It was not more than three or four years ago that we were all speaking of "stream-line" bodies, in which the aim of the designer was to eliminate angles and curves and to substitute straight lines and a smooth rounding surface. Lately, however, we have noted the tendency to add a line here or an angle there which will serve in reality to increase the "stream-line" effect of the entire body. One designer has seized upon this tendency to give his fancy free rein and has developed a cubist car. This is not a stock model, but merely a special design built rather as an experiment in angles than with any idea of making a really practical car. To be sure, the laws of nature have prevented the designer from carrying this design to its logical limit, for it requires no engineer to realize that, despite artistic needs, a wheel must be round to be successful. However, square mud-guards over each wheel have served to conceal this concession as much as possible, and every other portion of the car is as angular as the most radical artist could desire. The crown fender has given place to one forming a V-shaped angle over each wheel; the bonnet meets the dash at a broad angle, instead of a merging curve; the rear of the body is square and block-like; and even the bows which compose the frame for the top are made in sections which form an outline of angles rather than curves. Eccentric though the description may seem, this body is not at all displeasing to the eye, and it is assuredly different enough to bring joy to those whose cry is always for something that is entirely individual and distinctive; Murray Motor Car Company, Pittsburgh, Pennsylvania.

The popularity of the "Chummy," "Clover Leaf," and "Sport Roadster" styles and of the four-passenger touring-cars has placed tonneau space at a premium. Some designers compensate for this lack of space by the addition of extra storage compartments in the rear deck, but, whether such provisions are made or not, the motorist will welcome extra space in which to carry small articles. One of the cleverest of these devices is found in a four-passenger touring-car in which the design naturally calls for a rather short rear compartment. In lieu of the foot-rail, a foot-rest has been provided in the form of a triangular carpet-covered box; this sets snugly on the floor against the backs of the front seats and furnishes an inclined surface which the occupants of the rear seats may use with the greatest comfort. The box is removable and through a hinged door on its inner upright surface furnishes access to two compartments which may accommodate articles of many shapes and sizes; Chandler Motor Car Company, Cleveland, Ohio.



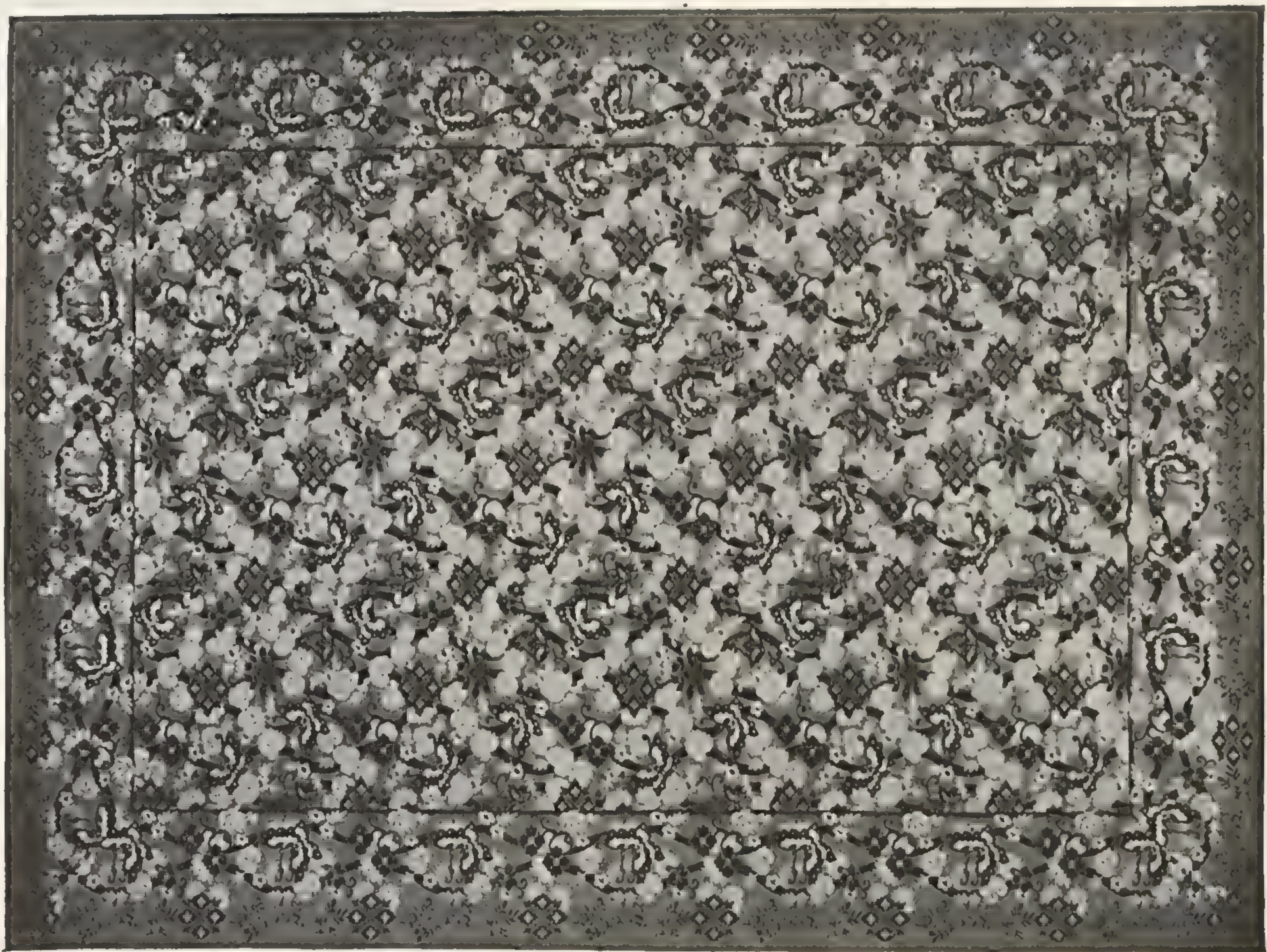
To women who appreciate the subtle refinements of a faultlessly tailored garment the appeal of a SCHWARCZ TAILORED COAT, SUIT or DRESS is irresistible.

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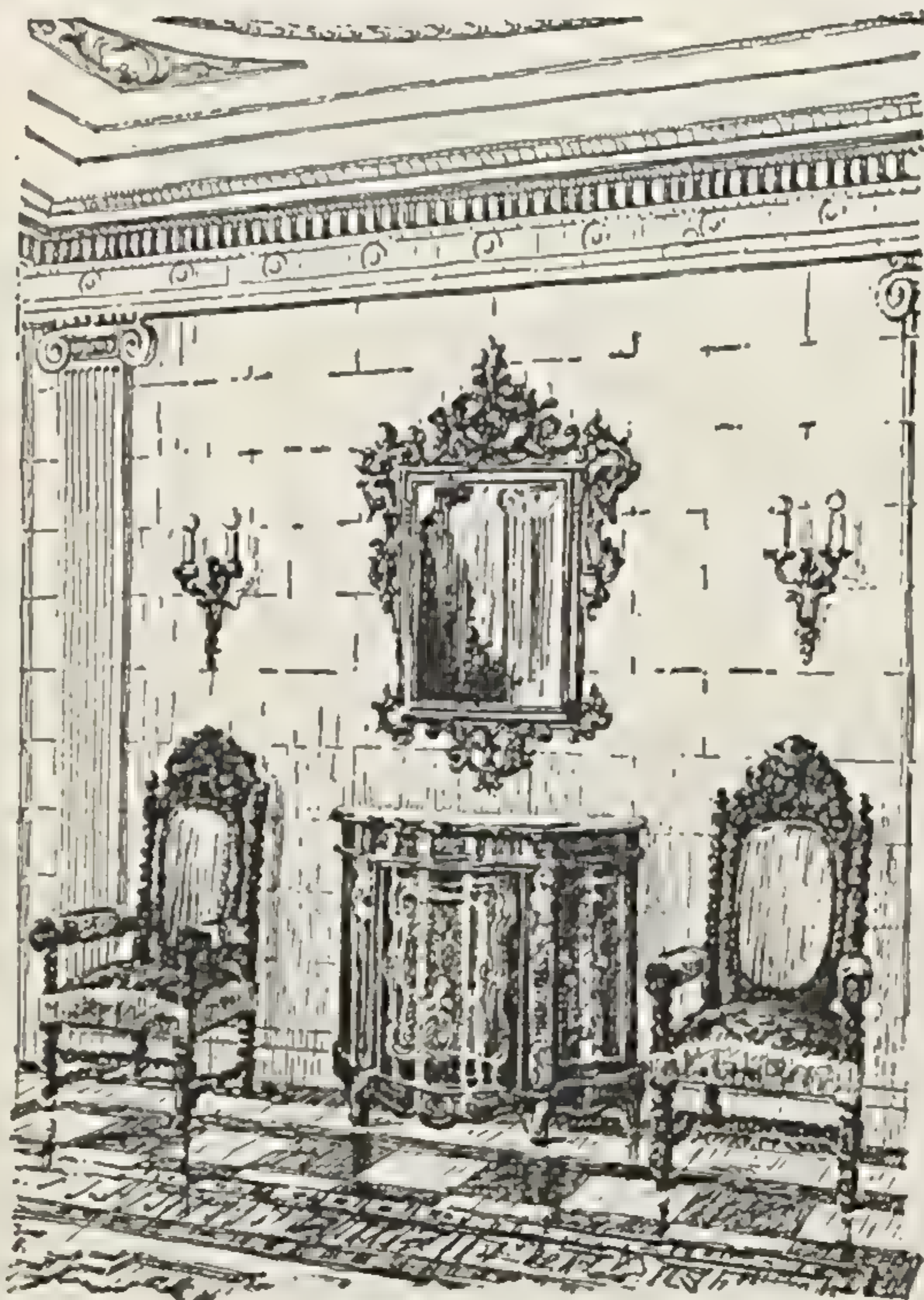
FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

Washington, D. C.

San Francisco, Cal.



## The Unconventional in Furniture



Many delightful interiors owe their chief charm to the *unconventional* character of their appointments.

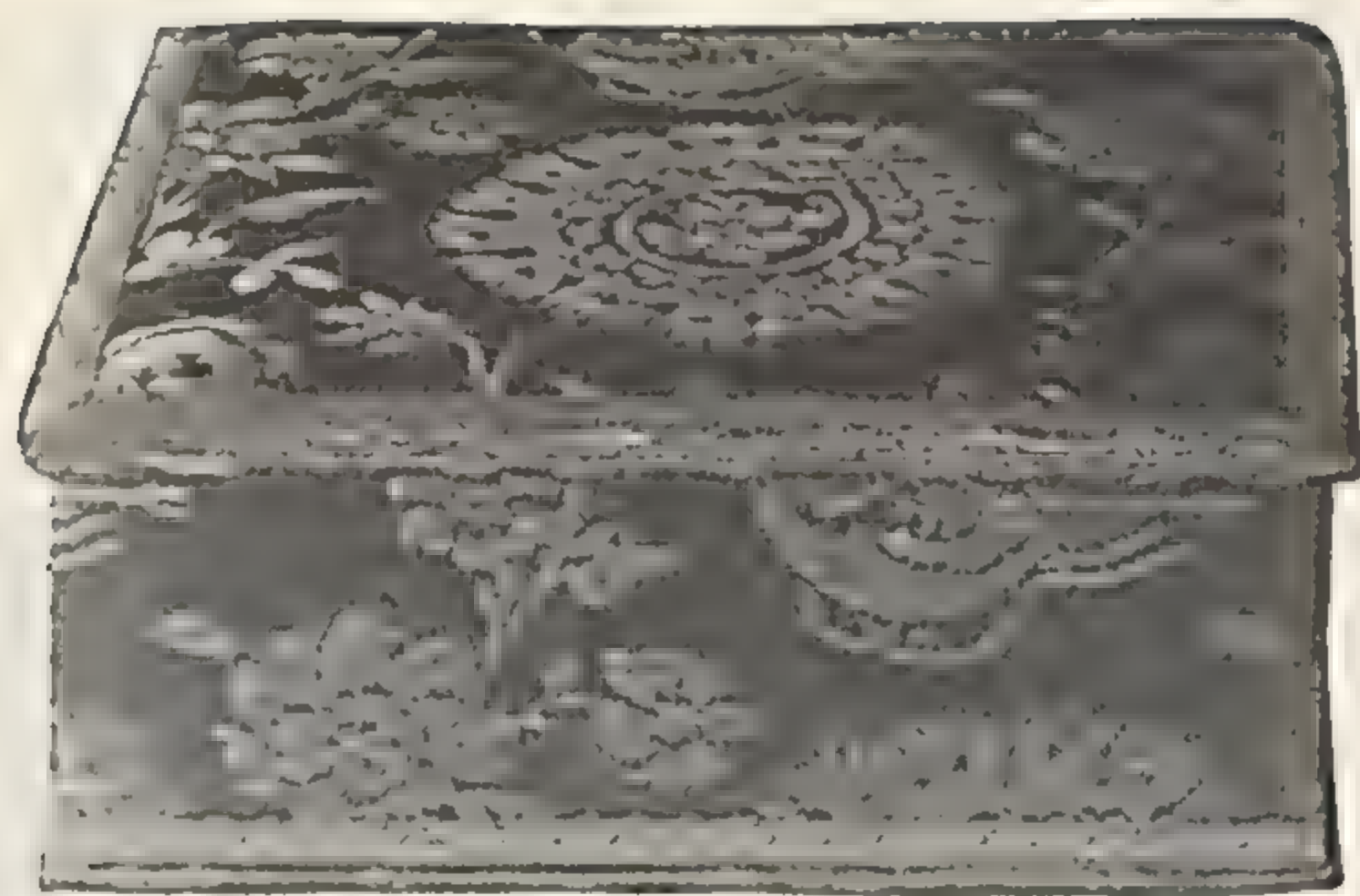
An exquisitely decorated console cabinet surmounted by a delicately carved mirror, for example, cannot fail to infuse either a Living Room or Hall with a distinction which the conventional table could not possibly impart. By the same token, all the rooms are susceptible to unusual treatment, sustaining, withal, perfect harmony.

This suggestion may be carried to successful conclusion by recourse to the faithful Reproductions of early cabinet-making on view in these Galleries. Here are available, well within a moderate cost, a profusion of occasional pieces and groups of Furniture, as well as the Decorative Objects and Oriental Rugs essential to the completion of any well-considered scheme.

*Suggestions may be gained from de luxe prints of interesting interiors, sent gratis upon request.*

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INCORPORATED

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*Decorative Chinese boxes of metal brocade in yellow, rose, blue, and black keep the fastidious woman's possessions from dust. Handkerchief box; \$3*

## ON HER DRESSING-TABLE

THE wise woman gives much attention to her hair, for she realizes that nothing is so detrimental to the appearance as scanty locks, and that even a charming frock or a wonderful complexion cannot supply the lack in a woman of her crowning glory.

Unfortunately, modern life is not conducive to a natural growth of hair; women wear their hats too much, to begin with, and lack of rest and faulty diet combine to spoil the hair, which is, after all, a barometer of the general health.

The wise course is to trust oneself to none but expert hands. The specialist who has really made a scientific study of the hair is the safest advisor. One of the foremost of such specialists has gained an enviable reputation through a very clever process, which, in many instances, restores faded hair to its natural colour, and in any case gives it back its former gloss and sheen.

### THE FINAL WORD ON SHAMPOOING

For those who cannot take advantage of the personal treatment, an excellent method by which the hair may be properly cared for at home has been evolved. The diagnosis is accomplished by correspondence, and then a box of remedies and a manual of lessons on the care of the hair is forwarded. This pamphlet sets forth every detail clearly. The chapter on shampooing is particularly helpful, and this authority advocates frequent washing, if it be properly done.

How to treat the hair during an illness forms the subject of one chapter; and the information on the whole process of the shampoo is helpful in the extreme. The following quotation from the manual shows how this subject is covered:

If you have used enough soap and hot water and have studied your shampoo lesson thoroughly you will find:

1. Each scientifically cleansed hair will readily separate from its associates.
2. Your hair will dry rapidly.
3. Your hair will be lustrous.
4. Any natural lights, glints, and tints will be emphasized and brought out, particularly in golden, red-golden, red, or red-brown hair.
5. Your hair will be full of resilience.

When you have just missed perfection in the washing of your hair, the hair will

cling together, dry very slowly, lose colour, and contain a gummy deposit.

The methods set forth in the manual are wonderfully successful with children, and the wise mother takes advantage of the opportunity to test the home treatment, which may be begun with the baby in its cradle.

An herb ointment, prepared and advocated by this specialist, overcomes many unhealthy conditions of the scalp. Minute directions for the application of the ointment and for the weekly shampoo which follows it, are given in such a direct way that the layman can master the method with marvellous results. The ointment may be bought in a jar or in a treatment box, useful in travelling, which contains the manual and all the remedies for the care of the hair and may be bought for \$2.

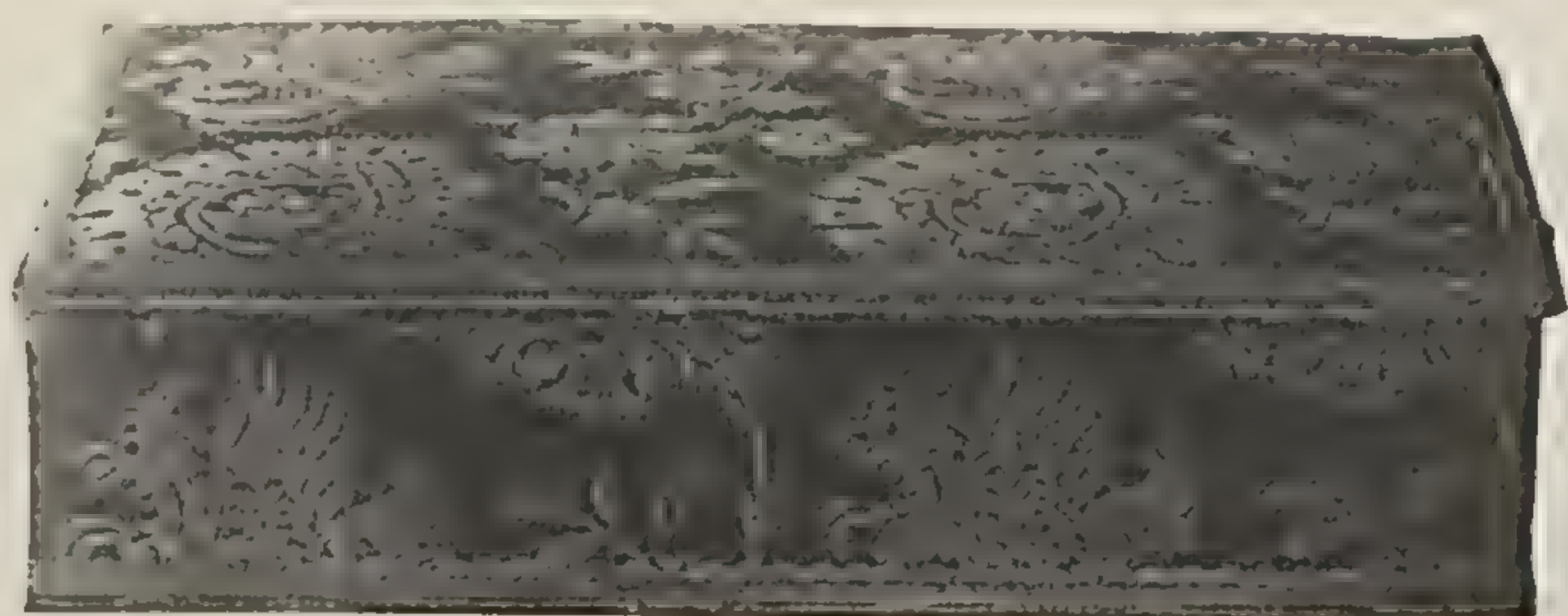
### A POWDER FOR AUTOMOBILING

Speaking of travelling, there is now an automobile powder that is considered a new and original product. A definite percentage of cold cream is incorporated in the process of manufacture. This greatly alters its character and makes it beneficial to dry skins, while its adherent quality commends it for an automobile and outdoor powder. This delicious complexion powder, daintily perfumed, may be bought for \$1 a box.

A new perfume is always welcome in the spring, especially if the odour has that elusive fragrance that seems to belong to the season. In a really lovely painted bottle comes a delicious new perfume from Paris to herald the spring-tide; it lies in a gold case lined in a mauve satin. There are three ounces of the fragrance, which may be bought for \$10, or a delightful little frosted flacon with just a half-ounce sample may be had for \$3. A long, narrow, decorative bottle contains a toilet water to match and costs \$5, while the sachet to match may be bought for \$3 a bottle.

An excellent cleansing cream to precede the face powder, costs \$3 a jar. The latter, may be bought for \$2 a box.

*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and should state the page and date of this issue of Vogue.*



*In the set of brocade boxes for the dressing-room is one for gloves or veils; price \$4*





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## PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 69 to 92 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

### PATTERNS ON PAGE 69

**COAT NO. E4164. SKIRT NO. E4165.**  
—For the coat in size 36 bust:  $2\frac{1}{4}$  yards of 40-inch material for coat; 1 yard of 40-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $1\frac{3}{4}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4170. SKIRT NO. E4171.**  
—For the coat in size 36 bust:  $1\frac{1}{2}$  yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4160. SKIRT NO. E4161.**  
—For the coat in size 36 bust:  $2\frac{1}{4}$  yards of 54-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $1\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4168. SKIRT NO. E4169.**  
—For the coat in size 36 bust:  $1\frac{1}{2}$  yards of 54-inch material,  $\frac{5}{8}$  of a yard of 36-inch material for collar facings and cuff insets. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $1\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4166. SKIRT NO. E4167.**  
—For the coat in size 36 bust:  $1\frac{3}{4}$  yards of 54-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar, vest, and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $1\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

### PATTERNS ON PAGE 70

**COAT NO. E4100; SKIRT NO. E4101.**  
—For the coat in size 36 bust:  $3\frac{1}{2}$  yards of 36-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for facing revers, collar, and cuffs. Sizes, 34 to 40 inches bust measure; 50 cents. For the skirt in size 26 waist:  $4\frac{1}{2}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4098; SKIRT NO. E4099.**  
—For the coat in size 36 bust: 2 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $1\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4102; SKIRT NO. E4103.**  
—For the coat in size 36 bust:  $4\frac{1}{4}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{1}{2}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4106; SKIRT NO. E4107.**  
—For the coat in size 36 bust:  $3\frac{3}{8}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4137; SKIRT NO. E4138.**  
—For the coat in size 36 bust:  $2\frac{3}{4}$  yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E3913; SKIRT NO. E3914.**  
—For the coat in size 36 bust:  $4\frac{1}{2}$  yards

of 44-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 44-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E3710; SKIRT NO. E3711.**  
—For the coat in size 36 bust:  $3\frac{1}{8}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

### PATTERNS ON PAGE 71

**COAT NO. E4162; SKIRT NO. E4163.**  
—For the coat in size 36 bust:  $2\frac{3}{8}$  yards of 54-inch material;  $1\frac{1}{8}$  yards of 36-inch material for collar and girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $1\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4132; SKIRT NO. E4133.**  
—For the coat in size 36:  $1\frac{1}{8}$  yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{1}{2}$  yards of 36 or 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E3960.**—For the frock in size 36 bust: 5 yards of 40-inch material;  $2\frac{1}{4}$  yards of 40-inch material for front and back skirt panels, collar, and top cuffs;  $\frac{1}{4}$  of a yard of 36-inch material for vest. The skirt is 36 inches long from the normal waist-line and  $2\frac{3}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4118.**—For the frock in size 36 bust: 3 yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**COAT NO. E4104; SKIRT NO. E4105.**  
—For the coat in size 36 bust: 3 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{5}{8}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4130; SKIRT NO. E4131.**  
—For the coat in size 36 bust:  $1\frac{1}{4}$  yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $1\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E4157; SKIRT NO. E4158.**  
—For the coat in size 36 bust: 2 yards of 54-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for front of vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches bust measure, 35 to 41 inches hip measure. Price, 50 cents.

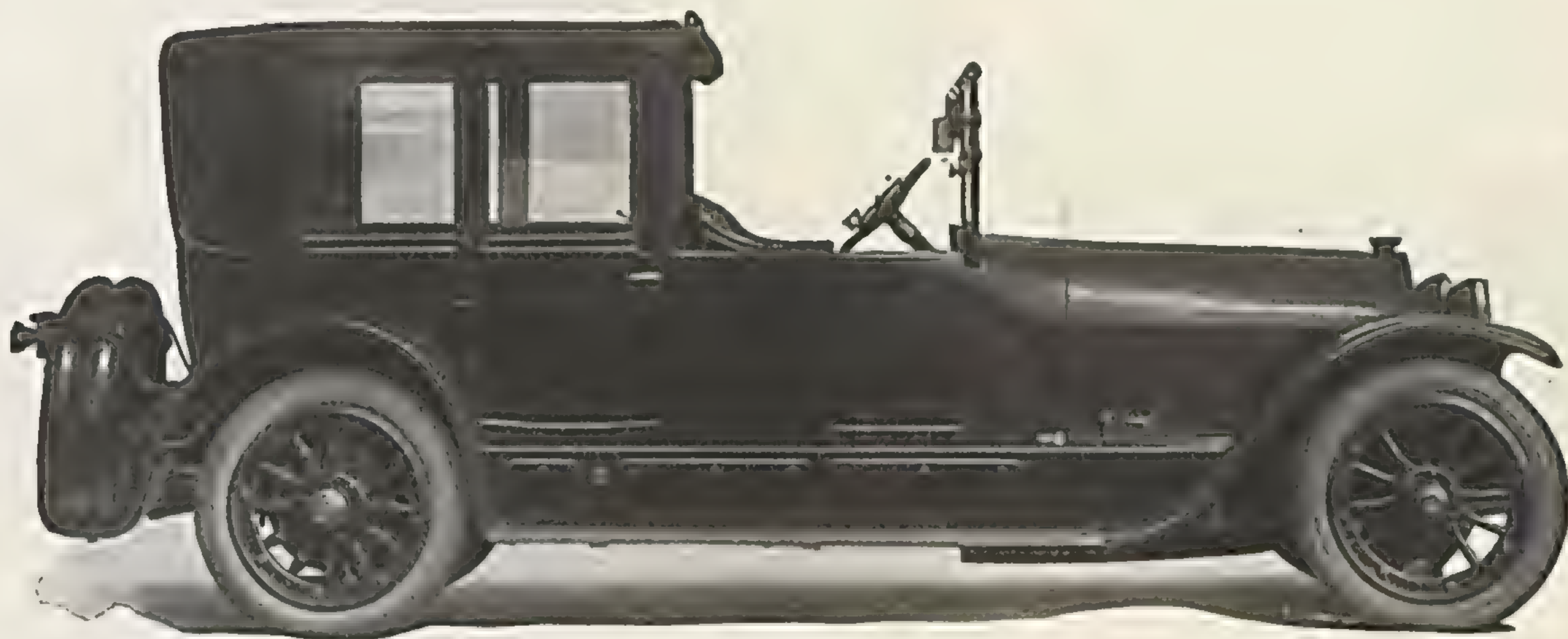
### PATTERNS ON PAGE 72

**COAT NO. E3651; SKIRT NO. E3652.**  
—For the coat in size 36 bust:  $3\frac{3}{8}$  yards of 36-inch material. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the lower edge. For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

**COAT NO. E3987; SKIRT NO. E3988.**  
—For the coat in size 36 bust:  $4\frac{1}{4}$  yards of 40-inch material. The coat is 34 inches long at the centre back from the neck-line to the lower edge. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $3\frac{1}{8}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

(Continued on page 100)





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## PATTERN DESCRIPTIONS

(Continued from page 98)

**COAT NO. E3752; SKIRT NO. E3753.**  
—For the coat in size 36 bust: 4 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 yards wide at the lower edge. For the skirt in size 26 waist: 2½ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E3762; SKIRT NO. E3763.**  
—For the coat in size 36 bust: 3½ yards of 40-inch material; ¾ of a yard of 22-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2¼ yards wide at the lower edge. For the skirt in size 26 waist: 3 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E3675; SKIRT NO. E3676.**  
—For the coat in size 36 bust: 2½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards at the lower edge. For the skirt in size 26 waist: 2½ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E3789; SKIRT NO. E3790.**  
—For the coat in size 36 bust: 3¼ yards of 54-inch material; ½ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¾ yards wide at the lower edge. For the skirt in size 26 waist: 1¾ yards of 54-inch material without nap. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E3760; SKIRT NO. E3761.**  
—For the coat in size 36 bust: 4¾ yards of 40-inch material; 1¾ yards of trimming for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2½ yards wide at the lower edge. For the skirt in size 26 waist: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E3916; SKIRT NO. E3917.**  
—For the coat in size 36 bust: 4½ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 1¾ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 1½ yards wide at the lower edge. Sizes, 24 to 40 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 73

**COAT NO. E4205.**—For the coat in size 36 bust: 3½ yards of 54-inch material. The coat is 34 inches long at the centre back from the neck-line to the lower edge. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**COAT NO. E3758; SKIRT NO. E4103.**  
—For the coat in size 36 bust: 2¾ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 2¾ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4026.**—For the coat in size 36 bust: 5¾ yards of 54-inch material. The coat is 51 inches long at the centre back, from the neck-line to the lower edge, and 3 yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

**COAT NO. E3714; SKIRT NO. E3715.**  
—For coat in size 36 bust: 3 yards of 42-inch material; ¾ yard of 18-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 2 yards at the lower edge. For skirt in size 26 waist: 2½ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4134; SKIRT NO. E4135.**  
—For the coat in size 36 bust: 2¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 2½ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4136.**—For the coat in size 36 bust: 2¾ yards of 54-inch material; 2¼ yards of 36-inch material for vest; 1¾ yards of 27-inch material for collar, cuffs, and facings. The coat is 44 inches long, at the centre back, from the neck-line to the lower edge, and 2½ yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

**COAT NO. E4108; SKIRT NO. E4109.**  
—For the coat in size 36 bust: 3¼ yards of 36-inch material; ¾ of a yard of 36-inch material for facing. Sizes, 34 to 40

inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 4½ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and 2¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E3686; SKIRT NO. E3687.**  
—For the coat in size 36 bust: 3¾ yards of 40-inch material; ¼ of a yard of 18-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2¼ yards wide at the hem. For skirt in size 26 waist: 3¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 74

**FROCK NO. E4033.**—For the frock in size 36 bust: 3½ yards of 40-inch chiffon for overdress; 2¾ yards of 40-inch material for underskirt, vest, and girdle. The skirt is 36 inches long from the normal waist-line and 1½ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4148.**—For the frock in size 36 bust: 3¾ yards of 54-inch material; ¼ of a yard of material for collar; 1¾ yards of 1-inch banding; 1 yard of bead trimming. The frock is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E4094; SKIRT NO. E4095.**  
—For the waist in size 36 bust: 1¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 3½ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E4112; SKIRT NO. E4113.**  
—For the waist in size 36 bust: 2 yards of 40-inch material; ¾ of a yard of 40-inch contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 3 yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E3808.**—For the frock in size 36 bust: 3¾ yards of 40-inch material; 4¾ yards of 40-inch material for overdress. The skirt is 36 inches long from the normal waist-line and 2¼ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4143.**—For the frock in size 36 bust: 4 yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E4058; SKIRT NO. E4059.**  
—For the waist in size 36 bust: 1¾ yards of 54-inch material; ¾ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 3¾ yards of 54-inch material; 1½ yards of 36-inch material for drapery facings. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 75

**WAIST NO. E4175; SKIRT NO. E4176.**  
—For the waist in size 36 bust: 1¾ yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 3¾ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and 1¾ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E4184; SKIRT NO. E4185.**  
—For the waist in size 36 bust: 1¾ yards of 40-inch material for girdle and collar; 1¾ yards of 36-inch material for waist and sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 1 yard of 36-inch material for upper section; 1½ yards of 36-inch material for lower section. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E4173; SKIRT NO. E4174.**  
—For the waist in size 36 bust: 1¾ yards of 36-inch material; 1½ yards of 36-inch material for sleeves, vest and collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 2¾ yards of 36-inch material; 2¼ yards of 36-inch material for tunic. The skirt is 36 inches long from the normal waist-line and

(Continued on page 102)



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## PATTERN DESCRIPTIONS

(Continued from page 100)



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**WAIST NO. E4186; SKIRT NO. E4187.**—For the waist in size 36 bust: 1 3/4 yards of 40-inch material; 1 yard of 36-inch material for girdle and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 1 3/4 yards of 40-inch material for tunic; 1 3/4 yards of 27-inch material for underskirt; 7/8 of a yard of 27-inch material for lower section of underskirt. The skirt is 36 inches long from the normal waist-line and 1 3/8 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E4007.**—For the frock in size 36 bust: 3 1/8 yards of 40-inch material; 2 3/8 yards of 40-inch material for back panel and girdle; 1 1/8 yards of 36-inch tulle. The skirt is 36 inches long from the normal waist-line and 1 3/4 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4124.**—For the frock in size 36 bust: 2 1/2 yards of 40-inch material for panels, sash, and upper part of sleeves; 1 5/8 yards of 39-inch lace for underskirt; 1 1/8 yards of 36-inch material for underwaist and neck bands. The skirt is 36 inches long from the normal waist-line and 1 5/8 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4183.**—For the frock in size 36 bust: 3 3/8 yards of 40-inch material for waist, sleeves and overskirt; 2 3/4 yards of 40-inch material for underskirt, front panel and girdle. The skirt is 36 inches long from the normal waist-line and 1 3/4 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 76

**WAIST NO. E4028; SKIRT NO. E4029.**—For the waist in size 36 bust: 3 1/4 yards of 40-inch material; 1/2 of a yard of 40-inch material for collar; 3 3/8 yards of 2-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 2 3/4 yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 1 3/4 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E3952.**—For the frock in size 36 bust: 5 yards of 40-inch material; 1/4 of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and 2 1/4 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4053.**—For the frock in size 36 bust: 4 1/4 yards of 40-inch material; 3/8 of a yard of 40-inch material for collar and front facings. The skirt is 36 inches long from the normal waist-line and 1 5/8 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4034.**—For the frock in size 36 bust: 4 1/2 yards of 54-inch material; 1/2 of a yard of 36-inch material for collar and yoke, 1/2 of a yard of 40-inch material for collar-facing, cuffs, and revers. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E4036; SKIRT NO. E4037.**—For the waist in size 36 bust: 1 1/2 yards of 54-inch material, 7/8 yard of 36-inch material for underwaist, 3/8 of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 2 3/8 yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E3661.**—For the coat in size 36 bust: 5 3/8 yards of 42-inch material. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E4054; SKIRT NO. E4055.**—For the waist in size 36 bust: 1 3/8 yards of 54-inch material; 5/8 of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 2 3/4 yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 1 7/8 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**COAT NO. E4052.**—For the coat in size 36 bust: 3 1/8 yards of 54-inch material. The coat is 39 inches long at the centre back from the neck-line to the lower edge and 2 3/8 yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 77

**FROCK NO. E4114.**—For the frock in size 36 bust: 4 1/8 yards of 32-inch material; 3/8 of a yard of 36-inch material for collar and vest. The skirt is 36 inches long from the normal waist-line and 1 7/8 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4188.**—For the frock in size 36 bust: 3 3/8 yards of 36-inch material for tunic, sleeves, collar, and vest; 3 1/4 yards of 36-inch material for waist, lower section of underskirt, and cuffs. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4090.**—For the frock in size 36 bust: 2 yards of 36-inch material for underwaist, sleeves, collar, and cuffs; 3 3/8 yards of 32-inch material for overfrock. The skirt is 36 inches long from the normal waist-line and 1 3/4 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4072.**—For the frock in size 36 bust: 4 3/8 yards of 32-inch material; 5/8 of a yard of 40-inch material for vest and undersleeves; 3/8 of a yard of 36-inch material for vest and collar. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4070.**—For the frock in size 36 bust: 5 1/4 yards of 36-inch material; 1/4 of a yard of material for collar and cuffs. The frock is 36 inches long from the normal waist-line and 1 3/4 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E4077; SKIRT NO. E4078.**—For the waist in size 36 bust: 1 3/4 yards of 32-inch material; 5/8 of a yard of 32-inch material for collar, cuffs, and girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 2 3/8 yards of 40-inch material; 2 3/8 yards of 32-inch material for panel. The skirt is 36 inches long from the normal waist-line and 1 3/4 yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E4080.**—For the frock in size 36 bust: 6 3/8 yards of 32-inch material; 1/4 of a yard of 36-inch material for pockets. The frock is 36 inches long from the normal waist-line and 1 3/4 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E3924.**—For the frock in size 36 bust: 6 yards of 40-inch material; 5/8 of a yard of 40-inch material for the collar and vest. The skirt is 36 inches long from the normal waist-line and 2 1/4 yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 78

**FROCK NO. E3776.**—For the frock in size 36 bust: 4 1/4 yards of 40-inch material; 1/2 yard of 36-inch material for vest; 1 yard of 40-inch material for underwaist. The skirt is 36 inches long from the normal waist-line and 2 1/2 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E4075; SKIRT NO. E4076.**—For the waist in size 36 bust: 2 yards of 32-inch material; 5/8 of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist: 4 3/8 yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and 1 3/4 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E4142.**—For the frock in size 36 bust: 3 3/8 yards of 40-inch material for overblouse and tunic; 4 1/4 yards of 40-inch material for underfrock; 1/4 of a yard of 36-inch material for collar. The frock is 36 inches long from the normal waist-line and 1 1/2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4144.**—For the frock in size 36 bust: 6 yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and 1 5/8 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E3965.**—For the frock in size 36 bust: 6 1/8 yards of 40-inch material; 1/2 of a yard of 40-inch material for collar and sleeve trimming. The skirt is 36 inches long from the normal waist-line and 1 3/4 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4159.**—For the frock in size 36 bust: 1 3/4 yards of 54-inch material.

(Continued on page 104).



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## PATTERN DESCRIPTIONS

(Continued from page 102)



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for waist, front panel, and sleeves;  $2\frac{3}{4}$  yards of 36-inch material for skirt, under-waist, and belt. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, \$1.

**WAIST NO. E4149; SKIRT NO. E4150.**—For the waist in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E4086; SKIRT NO. E4087.**—For the waist in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E4064; SKIRT NO. E4065.**—For the waist in size 36 bust:  $4\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 79

**WAIST NO. E4152; SKIRT NO. E4153.**—For the waist in size 36 bust:  $2\frac{3}{4}$  yards of 32-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches bust measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E4191.**—For the frock in size 36 bust: 4 yards of 36-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for girdle;  $\frac{3}{8}$  of a yard of 36-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E4192; SKIRT NO. E4193.**—For the waist in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $3\frac{1}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 40-inch material for back tunic. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E4084; SKIRT NO. E4085.**—For the waist in size 36 bust:  $1\frac{3}{4}$  yards of 32-inch material;  $\frac{1}{2}$  of a yard of 32-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E3879.**—For the frock in size 36 bust:  $3\frac{1}{2}$  yards of 54-inch material, or  $4\frac{1}{2}$  yards of 40-inch material;  $\frac{7}{8}$  of a yard of 45-inch material for collar, cuffs, and plaiting. The skirt is 36 inches long from the normal waist-line and  $2\frac{3}{4}$  yards wide at the lower edge. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

**WAIST NO. E4154; SKIRT NO. E4155.**—For the waist in size 36 bust:  $2\frac{3}{4}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $3\frac{1}{2}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E4082; SKIRT NO. E4083.**—For the waist in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $3\frac{1}{2}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E4091; SKIRT NO. E4092.**—For the waist in size 36 bust:  $1\frac{3}{4}$  yards of 32-inch material; 1 yard of 40-inch material for collar, cuffs, and sleeve trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{1}{2}$  yards of 32-inch material.

The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 80

**WAIST NO. E4056; SKIRT NO. E4057.**—For the waist in size 36 bust:  $2\frac{1}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E3923.**—For the frock in medium size:  $4\frac{1}{2}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 40-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line and  $2\frac{1}{2}$  yards wide. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4122.**—For the frock in size 36 bust:  $3\frac{3}{4}$  yards of 40-inch material for overfrock; 4 yards of 36-inch material for underfrock and sleeves. The frock is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E3768; SKIRT NO. E3769.**—For the waist in medium size:  $2\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar and vest;  $2\frac{1}{4}$  yards of trimming;  $\frac{3}{8}$  of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $1\frac{1}{4}$  yards wide at the hem. For the skirt in medium size:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E3749; SKIRT NO. E3750.**—For the waist in medium size:  $2\frac{3}{4}$  yards of 36-inch material;  $\frac{7}{8}$  of a yard of  $4\frac{1}{2}$ -inch banding;  $\frac{1}{4}$  of a yard of  $2\frac{1}{4}$ -inch banding. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long from the normal waist-line and 3 yards wide at the hem. For the skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**FROCK NO. E4111.**—For the frock in size 36 bust:  $5\frac{1}{4}$  yards of 32-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar and cuff facings. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4115.**—For the frock in size 36 bust: 4 yards of 32-inch material;  $2\frac{1}{2}$  yards of 32-inch material for panels and straps. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4081.**—For the frock in size 36 bust:  $2\frac{1}{4}$  yards of 48-inch material for overdress and cuffs;  $3\frac{1}{4}$  yards of 40-inch material for underdress;  $\frac{3}{8}$  of a yard of 36-inch material for collar. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 81

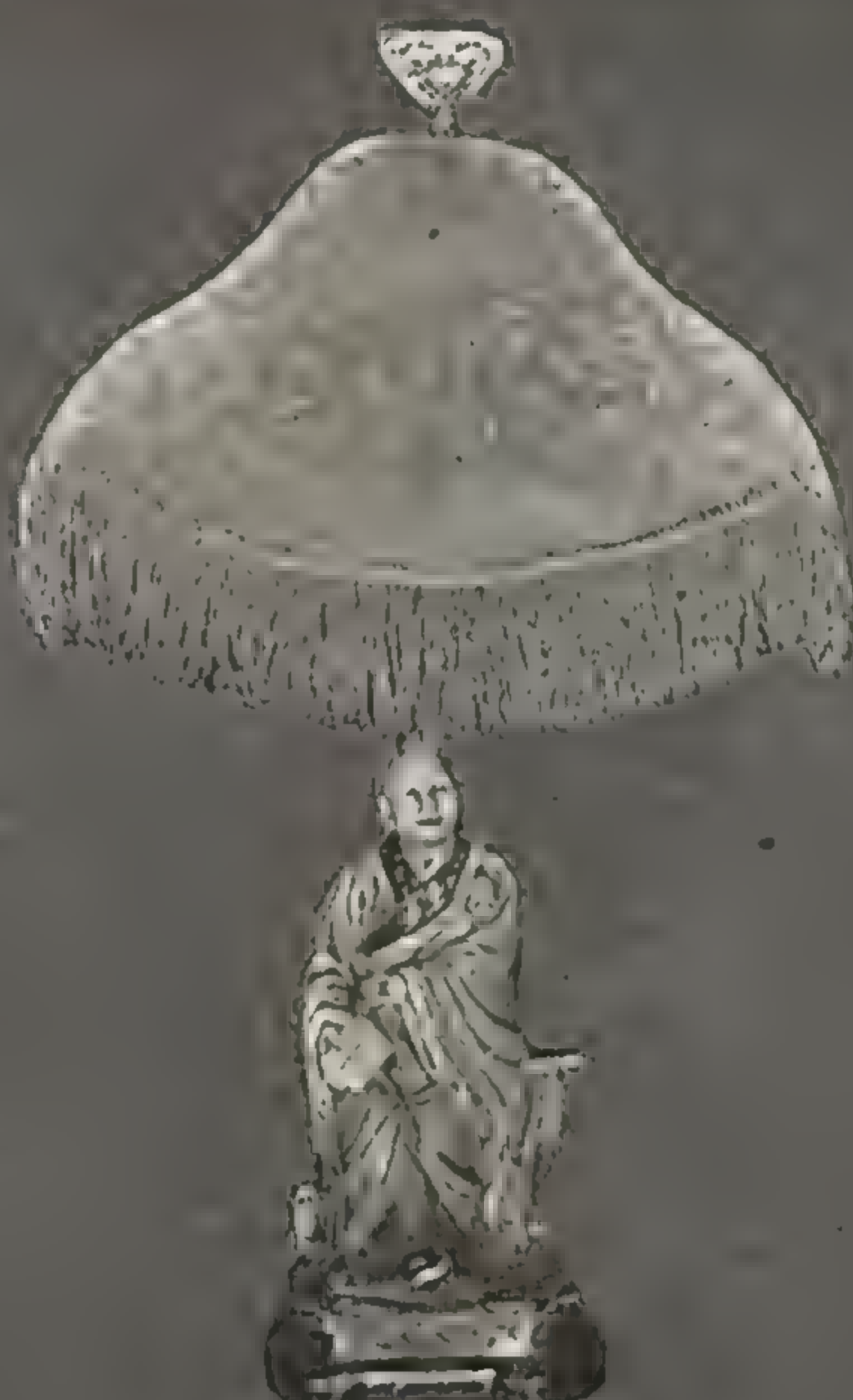
**FROCK NO. E4027.**—For the frock in size 36 bust:  $4\frac{3}{4}$  yards of 40-inch material; 1 yard of 36-inch material for panel facings;  $\frac{3}{8}$  of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E3928; SKIRT NO. E3929.**—For the waist in size 36 bust:  $1\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $1\frac{3}{4}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. E3735; SKIRT NO. E3736.**—For the waist in size 36 bust: 3 yards of 40-inch material;  $\frac{7}{8}$  of a yard of 36-inch material for lining;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and  $1\frac{1}{4}$  yards wide at the lower edge. For the skirt in size 26 waist:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches bust measure. Price, 50 cents.

**FROCK NO. E3864.**—For the frock in size 36 bust:  $4\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. (Continued on page 106)





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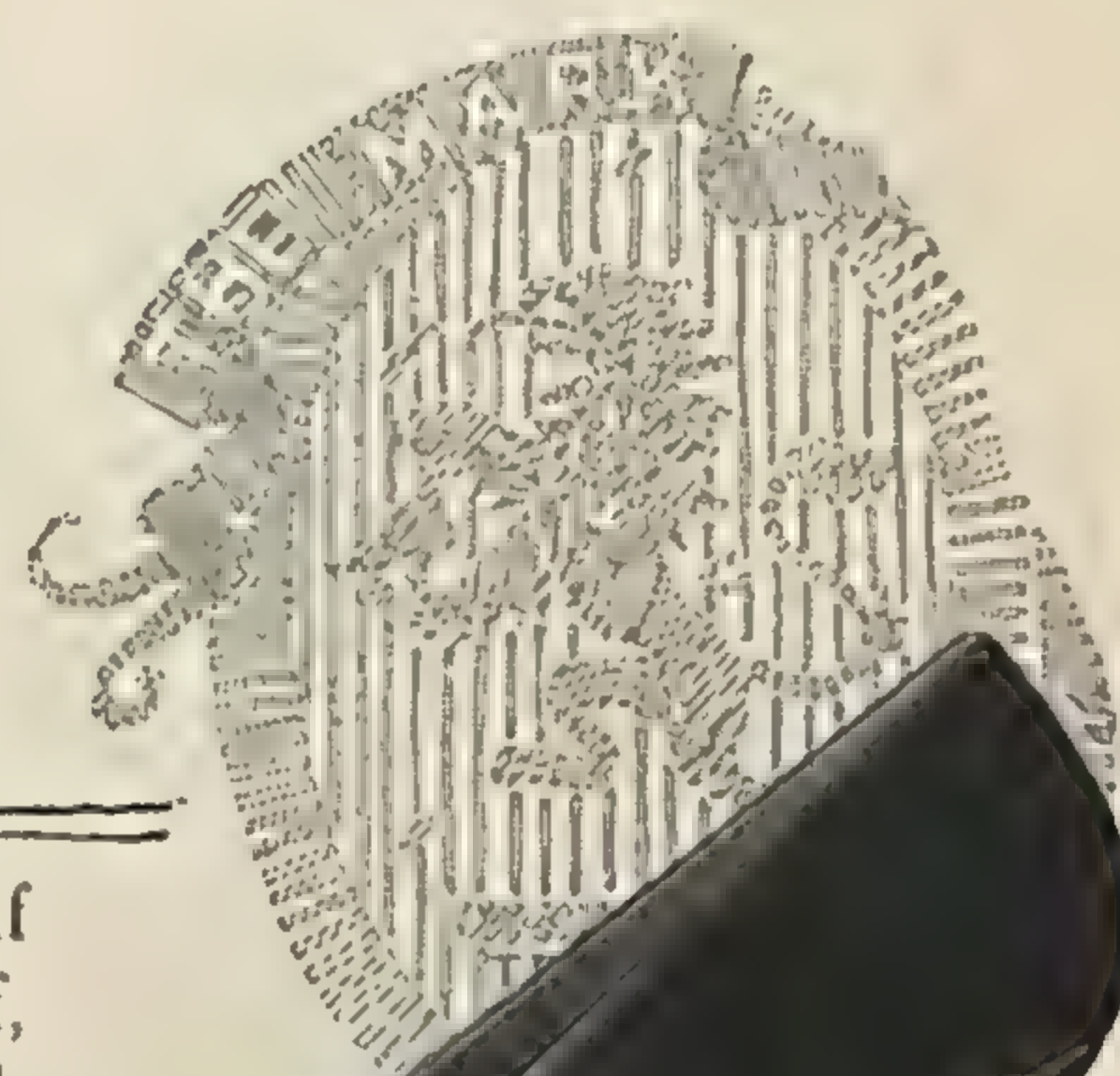
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## PATTERN DESCRIPTIONS

(Continued from page 104)

The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4012.**—For the frock in size 36 bust:  $6\frac{1}{2}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 27-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line, and  $2\frac{1}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4189.**—For the frock in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material for overdress; 4 yards of 36-inch material for underdress;  $\frac{1}{2}$  of a yard of 36-inch material for vest and collar. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**FROCK NO. E4190.**—For the frock in size 36 bust:  $3\frac{1}{4}$  yards of 54-inch material;  $1\frac{1}{4}$  yards of 30-inch material for vest, belt, and trimming bands;  $\frac{1}{2}$  of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. E3947; SKIRT NO. E3948.**—For the waist in size 36 bust:  $1\frac{1}{2}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in size 26 waist:  $3\frac{1}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 82

**BLOUSE NO. E3934.**—For the blouse in size 36 bust:  $3\frac{1}{4}$  yards of 40-inch material;  $3\frac{3}{4}$  yards of 4-inch insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E3946.**—For the blouse in size 36 bust:  $2\frac{3}{4}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4018.**—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4096.**—For the blouse in size 36 bust:  $2\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E3740.**—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 40-inch material;  $\frac{1}{8}$  of a yard of 40-inch material for neckband. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E3935.**—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 40-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4042.**—For the blouse in size 36 bust:  $3\frac{3}{8}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4126.**—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. E4037.**—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. E4029.**—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

**SKIRT NO. E3769.**—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 40-inch material. The skirt is 36 inches long and  $1\frac{3}{4}$  yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. E4167.**—For the skirt in size 26 waist:  $1\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. E3775.**—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. E4178.**—For the skirt in size 26 waist:  $3\frac{1}{2}$  yards of 36-inch material;  $1\frac{1}{4}$  yards of 36-inch material for skirt facings.

The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 83

**BLOUSE NO. E4182.**—For the blouse in size 36 bust:  $2\frac{3}{4}$  yards of 32-inch material for underblouse;  $2\frac{3}{8}$  yards of 36-inch material for overblouse;  $\frac{5}{8}$  of a yard of 36-inch material for collar and sleeve facings. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4181.**—For the blouse in size 36 bust: 3 yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4120.**—For the blouse in size 36 bust:  $1\frac{7}{8}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E3961.**—For the blouse in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E3963.**—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 36-inch material;  $1\frac{1}{4}$  yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4127.**—For the blouse in size 36 bust:  $2\frac{1}{2}$  yards of 36-inch material;  $3\frac{3}{4}$  yards of trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4195.**—For the blouse in size 36 bust: 2 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. E3948.**—For the skirt in size 26 waist:  $3\frac{1}{4}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. E3929.**—For the skirt in size 26 waist:  $1\frac{5}{8}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. E4068.**—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. E3938.**—For the skirt in size 26 waist:  $1\frac{5}{8}$  yards of 54-inch material. The skirt is 37 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. E4156.**—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 27-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. E4109.**—For the skirt in size 26 waist:  $4\frac{1}{2}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 84

**BLOUSE NO. E4110.**—For the blouse in size 36 bust:  $1\frac{5}{8}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 54-inch material for front and back sections. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4010.**—For the blouse in size 36 bust:  $3\frac{3}{8}$  yards of 27-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E2880.**—For the blouse in size 36 bust:  $2\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E3669.**—For blouse in size 36 bust:  $2\frac{1}{4}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. E4048.**—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. E4103.**—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

(Continued on page 108)



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## PATTERN DESCRIPTIONS

(Continued from page 106)

waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E4066.—For the skirt in size 26 waist:  $3\frac{3}{4}$  yards of 27-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E4062.—For the skirt in size 26 waist:  $3\frac{3}{4}$  yards of 32-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. E4040.—For the blouse in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E4069.—For the blouse in size 36 bust:  $1\frac{1}{2}$  yards of 36-inch material;  $\frac{5}{8}$  yard of 40-inch contrasting material for collar, shoulder yokes, and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. E2499.—For the skirt in size 26 waist: 3 yards of 36-inch material. Sizes 24 to 30 inches waist measure, 35 to 41 inches hip measure. The skirt is 37 inches long from the normal waist-line and  $2\frac{1}{4}$  yards wide at the lower edge. Price, 50 cents.

SKIRT NO. E4116.—For the skirt in size 26 waist: 3 yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E4101.—For the skirt in size 26 waist:  $4\frac{1}{2}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{3}{4}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. E4038.—For the blouse in size 36 bust:  $2\frac{1}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

## PATTERNS ON PAGE 85

BLOUSE NO. E4196.—For the blouse in size 36 bust:  $1\frac{1}{4}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar, cuffs, and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E4172.—For the blouse in size 36 bust: 2 yards of 40-inch material;  $\frac{3}{4}$  of a yard of 27-inch material for vest and cuff facings. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E4125.—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E4128.—For the blouse in size 36 bust:  $2\frac{1}{8}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E4197.—For the blouse in size 36 bust:  $2\frac{1}{8}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. E3954.—For the skirt in size 26 waist:  $4\frac{1}{2}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $2\frac{7}{8}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E3958.—For the skirt in size 26 waist:  $2\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E4067.—For the skirt in size 26 waist:  $3\frac{1}{2}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. E4121.—For the blouse in size 36 bust:  $2\frac{1}{2}$  yards of 40-inch material;  $\frac{1}{2}$  of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E4041.—For the blouse in size 36 bust:  $2\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. E4060.—For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of the 40-inch

material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E4020.—For the skirt in size 26 waist:  $2\frac{1}{4}$  yards of 40-inch material for upper section of foundation skirt; 2 yards of 18-inch lace for flouncing. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E3730.—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 40-inch material;  $1\frac{1}{2}$  yards of 36-inch contrasting material. The skirt is 36 inches long from the normal waist-line and  $2\frac{1}{2}$  yards wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E4083.—For the skirt in size 26 waist measure:  $3\frac{3}{8}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 86

BLOUSE NO. E3664.—For the blouse in size 36 bust: 2 yards of 36-inch material;  $1\frac{1}{2}$  yards of contrasting material for the collar, cuffs and vest;  $\frac{1}{8}$  of a yard of 36-inch material for lining. Size, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E3450.—For the blouse in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 45-inch material for collar frills and small cuffs; 1 yard of  $\frac{1}{2}$ -inch lace insertion; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E3833.—For the blouse in size 36 bust:  $1\frac{1}{4}$  yards of 36- or 40-inch material;  $\frac{7}{8}$  of a yard of 36-inch material for collar, cuffs and vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E3834.—For the blouse in size 36 bust:  $2\frac{3}{8}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E3959.—For the blouse in size 36 bust:  $2\frac{1}{2}$  yards of 36-inch material;  $\frac{7}{8}$  of a yard of 36-inch material for sleeves and tie;  $\frac{1}{2}$  of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E4039.—For the blouse in size 36 bust:  $2\frac{1}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. E4045.—For the blouse in size 36 bust:  $2\frac{1}{4}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 40-inch material for vest and collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. E3869.—For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 36-inch contrasting material for belt and inserts. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E4071.—For the skirt in size 26 waist:  $2\frac{7}{8}$  yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E4105.—For the skirt in size 26 waist:  $2\frac{3}{8}$  yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

BLOUSE NO. E3904.—For the blouse in size 36 bust:  $2\frac{1}{4}$  yards of 36-inch material; 2 yards of 1-inch lace for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. E4061.—For the skirt in size 26 waist:  $3\frac{1}{2}$  yards of 27-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. E3884.—For the skirt in size 26 waist:  $2\frac{3}{4}$  yards of 40-inch material;  $\frac{1}{4}$  of a yard of 27-inch material for pocket facing. The skirt is 36 inches long from the normal waist-line and  $2\frac{1}{4}$  yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

(Continued on page 110)



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## PATTERN DESCRIPTIONS

(Continued from page 108)

**SKIRT NO. E3942.**—For the skirt in size 26 waist:  $1\frac{1}{2}$  yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

## PATTERNS ON PAGE 87

**FROCK NO. E4199.**—For the frock in size 16 years:  $2\frac{3}{8}$  yards of 54-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar and cuffs. The skirt is 32 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 14, 16, and 18 years. Price, \$1.

**FROCK NO. E4201.**—For the frock in size 36 bust:  $2\frac{3}{4}$  yards of 40-inch material;  $1\frac{3}{4}$  yards of 32-inch material for panel, yoke, collar, and cuffs. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 14, 16, and 18 years, and 34 and 36 inches bust measure. Price, \$1.

**FROCK NO. E3879.**—For the frock in size 16 years:  $3\frac{1}{2}$  yards of 54-inch material, or  $4\frac{3}{8}$  yards of 40-inch material;  $\frac{7}{8}$  of a yard of 45-inch material for collar, cuffs, and pleating. The skirt is 36 inches long from the normal waist-line and  $2\frac{3}{8}$  yards wide at the lower edge. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, \$1.

**FROCK NO. E3995.**—For the frock in size 16 years:  $6\frac{3}{4}$  yards of 40-inch material;  $\frac{7}{8}$  of a yard of 36-inch material for collar and cuffs. The skirt is 33 inches long from the normal waist-line and  $1\frac{7}{8}$  yards wide at the lower edge. Sizes, 14, 16, and 18 years. Price, \$1.

**FROCK NO. E4198.**—For the frock in size 36 bust:  $4\frac{7}{8}$  yards of 36-inch material;  $\frac{1}{2}$  of a yard of 40-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

**COAT NO. E3906.**—For the coat in size 16 years:  $4\frac{1}{4}$  yards of 54-inch material;  $\frac{1}{2}$  of a yard of 54-inch contrasting material for cuffs. The coat is 45 inches long at the centre back. Sizes, 16 years (34 inches bust measure) and 18 years (36 inches bust measure). Price, \$1.

**FROCK NO. E4004.**—For the frock in size 16 years:  $3\frac{1}{2}$  yards of 40-inch material;  $\frac{7}{8}$  yard of 36-inch material for under-blouse. The skirt is 33 inches long from the normal waist-line. Sizes, 12, 14, and 16 years. Price, \$1.

**FROCK NO. E4002.**—For the frock in size 14 years: 4 yards of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar, cuffs, and tie. The skirt is 33 inches long from the normal waist-line and  $2\frac{1}{2}$  yards wide at the lower edge. Sizes, 12, 14, and 16 years. Price, \$1.

**FROCK NO. E3994.**—For the frock in size 14 years:  $4\frac{3}{8}$  yards of 40-inch material. The skirt is 33 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 12, 14, and 16 years. Price, \$1.

**FROCK NO. E4200.**—For the frock in size 36 bust:  $3\frac{3}{4}$  yards of 54-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line and  $1\frac{3}{4}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

## PATTERNS ON PAGE 88

**CHILD'S FROCK NO. E4139.**—For the frock in size 10 years:  $2\frac{3}{4}$  yards of 36-inch material;  $6\frac{1}{2}$  yards of 1-inch edging for frills. Sizes, 8 to 12 years. Price, 50 cents.

**CHILD'S FROCK NO. E4203.**—For the frock in size 12 years:  $2\frac{5}{8}$  yards of 54-inch material. Sizes, 10, 12, and 14 years. Price, 50 cents.

**FROCK NO. E3912.**—For the frock in size 4 years:  $1\frac{1}{2}$  yards of 32-inch material;  $1\frac{3}{8}$  yards of 32-inch contrasting material. Sizes, 4 and 6 years. Price, 50 cents.

**FROCK NO. E4015.**—For the frock in size 12 years:  $2\frac{3}{8}$  yards of 54-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 8 to 14 years. Price, 50 cents.

**CHILD'S FROCK NO. E3888.**—For the frock in size 4 years:  $2\frac{1}{2}$  yards of 36-inch material;  $\frac{3}{4}$  of a yard of 36-inch material for collar and cuffs. Sizes, 4 and 6 years. Price, 50 cents.

**FROCK NO. E4014.**—For the frock in size 12 years:  $3\frac{3}{4}$  yards of 40-inch material;  $\frac{3}{8}$  of a yard of 40-inch material for collar. Sizes, 8, 10, 12, and 14 years. Price, 50 cents.

**CHILD'S FROCK NO. E4140.**—For the frock in size 10 years:  $2\frac{1}{2}$  yards of 40-inch material. Sizes, 8 to 12 years. Price, 50 cents.

## PATTERNS ON PAGE 89

**FROCK NO. E3073.**—For the smock in size 4 years:  $2\frac{3}{4}$  yards of 36-inch material;  $\frac{3}{8}$  of a yard of 27-inch material for collar and cuffs;  $1\frac{1}{4}$  yards of 36-inch material for trousers. Sizes, 2, 4, and 6 years. Price, 50 cents.

**CHILD'S FROCK NO. E4204.**—For the frock in size 6 years:  $2\frac{3}{4}$  yards of 36-inch material;  $\frac{3}{8}$  of a yard of 32-inch material for collar. Sizes, 2 to 8 years. Price, 50 cents.

**CHILD'S FROCK NO. E3074.**—For the frock in size 6 years:  $2\frac{1}{4}$  yards of 36-inch material;  $\frac{3}{8}$  of a yard of 18-inch material for collar and front yoke. Sizes, 4, 6 and 8 years. Price, 50 cents.

**FROCK NO. E3894.**—For the frock in size 4 years:  $1\frac{3}{4}$  yards of 32-inch material;  $\frac{1}{2}$  of a yard of 32-inch material for yoke and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

**FROCK NO. E3447.**—For play frock in size 4 years:  $2\frac{1}{2}$  yards of 36-inch material;  $\frac{1}{2}$  of a yard of 36-inch material for collar, cuffs, and pockets. Sizes, 2, 4, and 6 years. Price, 50 cents.

**CHILD'S FROCK NO. E4202.**—For the frock in size 10 years:  $1\frac{3}{8}$  yards of 54-inch material;  $1\frac{3}{8}$  yards of 40-inch material for guimpe. Sizes, 6 to 12 years. Price, 50 cents.

**CHILD'S FROCK NO. E3871.**—For the frock in size 6 years:  $2\frac{3}{8}$  yards of 27-inch material;  $\frac{1}{2}$  of a yard of 27-inch material for collar, cuffs, and pockets. Sizes, 4 and 6 years. Price, 50 cents.

## PATTERNS ON PAGE 90

**CHILD'S COAT NO. E3117.**—For the coat in size 8 years:  $3\frac{1}{4}$  yards of 36-inch material. Sizes, 4, 6, 8, 10, and 12 years. Price, 50 cents.

**CHILD'S COAT NO. E3433.**—For the coat in size 4 years:  $1\frac{7}{8}$  yards of 54-inch material;  $\frac{3}{8}$  of a yard of 36-inch material for collar. Sizes, 2, 4, and 6 years. Price, 50 cents.

**COAT NO. E3908.**—For the coat in size 6 years:  $2\frac{1}{2}$  yards of 54-inch material. Sizes, 6 and 8 years. Price, 50 cents.

**COAT NO. E3907.**—For the coat in size 8 years:  $2\frac{5}{8}$  yards of 54-inch material. Sizes, 8 and 10 years. Price, 50 cents.

**CHILD'S COAT NO. E3486.**—For the coat in size 8 years:  $3\frac{1}{8}$  yards of 40-inch material. Sizes, 6, 8, and 10 years. Price, 50 cents.

**CHILD'S COAT NO. E3477.**—For coat in size 4 years:  $1\frac{7}{8}$  yards of 40-inch material, with collar, cuffs, and band at the lower edge, made of contrasting material. For collar, cuffs, and band:  $\frac{3}{8}$  of a yard of 36-inch material or  $\frac{1}{4}$  of a yard of 54-inch material; 2 large buttons. Sizes, 2, 4, and 6 years. Price, 50 cents.

**CHILD'S COAT NO. E3910.**—For the coat in size 6 years: 2 yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

**COAT NO. E3890.**—For the coat in size 6 years:  $1\frac{3}{4}$  yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

**CHILD'S COAT NO. E4129.**—For the coat in size 6 years:  $1\frac{3}{4}$  yards of 54-inch material. Sizes, 4, 6, and 8 years. Price, 50 cents.

## PATTERNS ON PAGE 91

**NEGLIGEE NO. E3901.**—for the negligee in size 36 bust:  $4\frac{1}{4}$  yards of 36 or 40-inch material;  $\frac{7}{8}$  of a yard of  $3\frac{1}{2}$ -inch lace for vest;  $\frac{7}{8}$  of a yard of 8-inch lace for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**NEGLIGEE NO. E4043.**—For the negligee in size 36 bust:  $3\frac{1}{8}$  yards of 40-inch material,  $3\frac{1}{2}$  yards of  $1\frac{1}{2}$ -inch ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**NEGLIGEE NO. E4047.**—For the negligee in size 36 bust: 3 yards of 40-inch material;  $5\frac{1}{2}$  yards of  $1\frac{1}{2}$ -inch ribbon. Sizes, 34 to 40 inches bust measure. Price, \$1.

**NEGLIGEE NO. E4009.**—For the negligee in size 36 bust:  $5\frac{1}{8}$  yards of 36-inch material;  $\frac{1}{2}$  of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, \$1.

(Continued on page 112)

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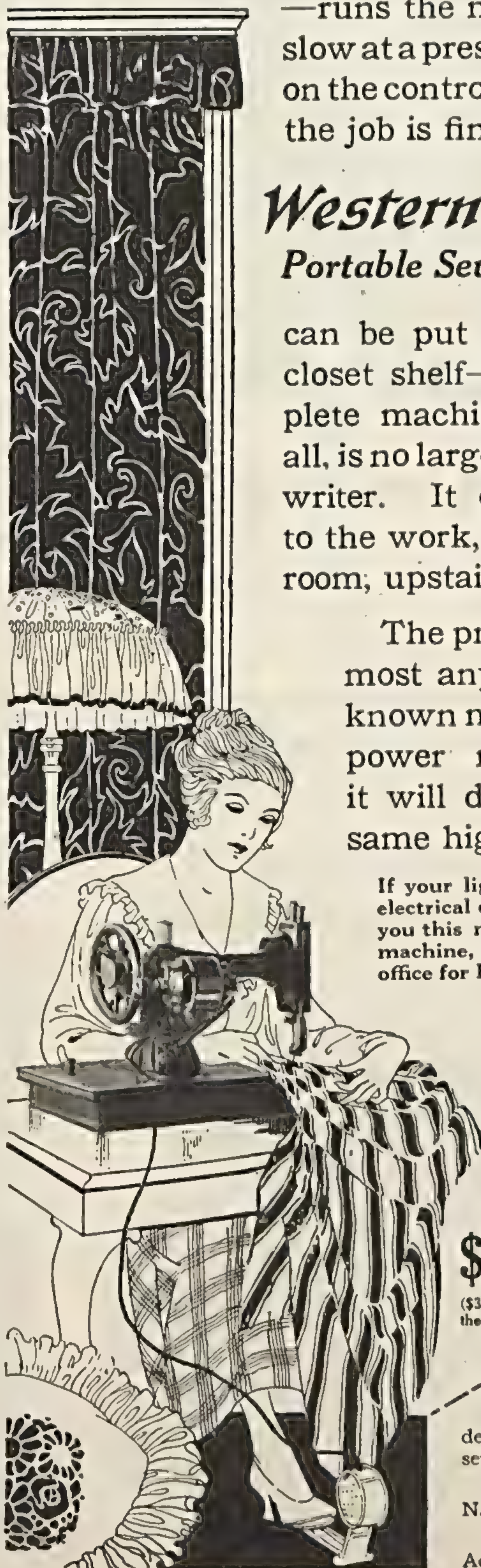
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## PATTERN DESCRIPTIONS

(Continued from page 110)

**NEGLIGÉE NO. E4025.**—For the negligée in size 36 bust:  $3\frac{3}{4}$  yards of 40-inch material for negligée; 3 yards of Georgette crepe for drapery. Sizes, 34 to 40 inches bust measure. Price, \$1.

**NEGLIGÉE NO. E4206.**—For the negligée in size 36 bust: 3 yards of 40-inch material;  $\frac{3}{8}$  of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**NEGLIGÉE NO. E4207.**—For the negligée in size 36 bust:  $3\frac{1}{2}$  yards of 36-inch material for negligée with collar and sash; 2 yards of 40-inch material for chiffon jacket. The negligée is 36 inches long from the normal waist-line and  $1\frac{1}{2}$  yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

### PATTERNS ON PAGE 92

**COMBINATION NO. E3272.**—For the combination in size 36 bust:  $2\frac{1}{4}$  yards of 36-inch material; 4 yards of insertion; 7 yards of edging;  $3\frac{1}{2}$  yards of beading;  $4\frac{1}{2}$  yards of narrow ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**COMBINATION NO. E2800.**—For the combination in size 36 bust:  $2\frac{1}{2}$  yards of 36-inch material;  $5\frac{1}{2}$  yards of lace edging;  $1\frac{1}{4}$  yards of beading;  $1\frac{1}{2}$  yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**COMBINATION NO. E3900.**—For the combination in size 36 bust:  $2\frac{1}{4}$  yards of 36- or 40-inch material; 5 yards of lace

edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**COMBINATION NO. E4051.**—For the combination in size 36 bust: 2 yards of 40-inch material;  $2\frac{1}{4}$  yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**COMBINATION NO. E3148.**—For the combination in size 36 bust:  $2\frac{1}{4}$  yards of 36-inch material;  $1\frac{1}{4}$  yards of beading; 2 yards of insertion;  $4\frac{1}{4}$  yards of lace edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**COMBINATION NO. E3899.**—For the combination in size 36 bust:  $2\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**NIGHTGOWN NO. E4050.**—For the nightgown in size 36 bust:  $3\frac{1}{2}$  yards of 40-inch material; 7 yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**PYJAMAS NO. E3114.**—For the pyjamas in size 36 bust:  $5\frac{1}{2}$  yards of 36-inch material;  $2\frac{1}{2}$  yards of  $3\frac{1}{2}$ -inch ribbon for lower part; 2 yards of  $1\frac{1}{2}$ -inch ribbon for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**COMBINATION NO. E3439.**—For the combination in size 36 bust:  $2\frac{3}{8}$  yards of 36-inch material;  $9\frac{1}{4}$  yards of  $1\frac{1}{2}$ -inch insertion; 4 yards of 2-inch lace edging for lower edge;  $1\frac{1}{4}$  yards of  $5\frac{1}{2}$ -inch lace;  $\frac{7}{8}$  of a yard of 2-inch lace for shoulder-straps. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

## SERVING the ALLIES by VOLUNTARY RATIONING

(Continued from page 48)

the country looked to them for methods of conserving food. He said that although a food-saving scheme had been devised for people of limited means, it was the wealthier class who must save the great bulk. An advisory committee was appointed to distribute pledges to 60,000 well-to-do families in New York, urging them to adopt the "short ration" schedule. The pledge reads, "I promise the United States Food Administration to ration my household according to the regulations set forth in this card. Signed . . ." This is printed on a stiff card with a hole in the top and is to be hung in the kitchen. A government postcard bearing the same signed pledge is returned to headquarters and filed there. On receipt of the postcard, a window card is sent to the signer of the pledge. This card reads:

"IN HONOUR BOUND  
WE ADOPT  
THE NATIONAL SCALE  
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VOLUNTARY RATIONS"

Among the women who agreed to put themselves and their families on "short rations" were Miss Mary Wood, Mrs. William Lawrence Wood, Mrs. Chalmers Wood, Mrs. Edwin C. Jameson, Mrs. H. Gloster Armstrong, Mrs. E. M. Padel-ford, Mrs. E. M. B. Roche, Mrs. Edmund L. Baylies, Mrs. Andrew Carnegie, Mrs. Henry Seligman, Mrs. Gardiner Gayley, Mrs. Daniel C. French, Mrs. Harry H. Flagler, Mrs. Stephen H. Olin, Mrs. C. B. Alexander, Mrs. William Douglas Sloane, Mrs. William Bayard Cutting, Mrs. Henry Winthrop Gray, Mrs. J. R. Sheffield, Mrs. J. Bulkley, Miss Clara B. Spence, Mrs. Frederick B. Pratt, Mrs. Edward Calvin Moën, Mrs. Clifford B. Harmon, Mrs. Ramsay Turnbull, Mrs. Francis M. Scott, Mrs.

Brayton Ives, Mrs. E. T. H. Talmage, Mrs. Lewis Cass Ledyard, Mrs. Nicholas F. Brady, Mrs. Walter Damrosch, Mrs. E. M. House, Mrs. J. Frederic Tams, Mrs. James A. Burden, junior, Mrs. Charles Dana Gibson, Mrs. George B. Post, Mrs. Charles E. Hughes, Mrs. E. L. Winthrop, Mrs. James B. Duke, Mrs. J. T. Atterbury, Mrs. Charles H. Marshall, Mrs. James W. Gerard, Mrs. W. Bourke Cockran, Mrs. George F. Baker, junior, Miss Jean Greer, Mrs. Gifford Cochran, Mrs. Francis C. Bishop, Mrs. Robert L. Gerry, Mrs. O. D. Smith, Mrs. W. D. Guthrie, Mrs. Charles Steele, Mrs. W. F. Whitehouse, Mrs. John Magee, Mrs. Walter Maynard, Mrs. William McAdoo, Mrs. George Scott, Miss C. L. Frelinghuysen, Mrs. Warner M. Leeds, Mrs. Daniel Guggenheim, Mrs. Condé Nast, Mrs. Benjamin Prince, Mrs. R. Fulton Cutting, Mrs. Whitney Warren, Mrs. William Greenough, and Mrs. Douglas Robinson.

Women in other cities are urged to adopt a similar plan. By writing to the Food Administration at Washington they may obtain more detailed information in regard to the conservation of food. It is hoped that this idea, so enthusiastically launched in New York, will spread from city to city throughout the United States and result in a great tidal wave of conservation by the people who can best carry out the provisions of this pledge. The Food Administration realizes that this matter of substitution is going to be an expensive affair, and that it is a matter for the well-to-do and not for the poor. The poor must continue to do pretty much as they have always done. It is useless to talk to them of using expensive flours instead of cheap ones or of eating game and poultry instead of meat. They are already, to a great extent, conserving food as much as they can. Let the well-to-do, therefore, accept this responsibility and assist the government.







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### Births

#### NEW YORK

**Brewster.**—On January 17, to Mr. and Mrs. Philip B. Brewster, a daughter, Mary Post Brewster.

**Dickey.**—On January 15, to Ensign and Mrs. Charles D. Dickey, junior, a son, Charles D. Dickey, 3rd.

**Lawrence.**—On January 21, to Mr. and Mrs. Connor Lawrence, a son.

**Litchfield.**—On January 19, to Mr. and Mrs. Percy Litchfield, a daughter, Jeanette Gilder Litchfield.

**Roosevelt.**—On January 16, at Madrid, Spain, to Captain and Mrs. Kermit Roosevelt, a son, Joseph Willard.

**Wood.**—To Mr. and Mrs. Chalmers Wood, junior, a son.

#### SAINT LOUIS

**McPheeters.**—On December 27, to Captain and Mrs. Samuel Brown McPheeters, a daughter.

### Deaths

#### NEW YORK

**Garvan.**—On January 21, Patricia Garvan, daughter of Mr. Francis P. Garvan.

**Hagar.**—On January 18, Edward McKim Hagar.

**Lounsbury.**—On December 13, at Bedford, New York, Clara Bogardus Lounsbury, wife of Mr. Henry R. Lounsbury.

**Macy.**—On January 18, George H. Macy.

**Scudder.**—On January 18, at his home, Hewlett Scudder.

**Thomson.**—On January 19, Dr. William Hanna Thomson.

#### BOSTON

**Elder.**—On January 22, Samuel J. Elder.

#### WASHINGTON

**May.**—On January 14, Frederic May, son of the late Dr. John Frederic May.

### Engagements

#### NEW YORK

**Cady-Langer.**—Miss Lydia Cady, daughter of Mr. J. Cleveland Cady, to Mr. William Langer.

**Hall-Page.**—Miss Mary Russell Hall, daughter of Mrs. J. E. Hall, and Mr. Edward H. Page.

**MacDougall-Thompson.**—Miss Gertrude Viola MacDougall, daughter of Mr. Edward Archibald MacDougall, to Mr. Fellowes Thompson, son of Mr. Arthur Thompson.

**Mears-Arter.**—Miss Georgianna Ord Mears, niece of Colonel and Mrs. Henry W. Shoemaker, to Lieutenant Theodore Arter, junior, U. S. R.

**Murdock-Hadden.**—Miss Elizabeth Woodward Murdock, daughter of Mr. Harvey Murdock, to Mr. Crowell Hadden, 3rd, son of Mrs. William P. Pool.

**Rose-Micou.**—Miss Ethel Rose, daughter of Dr. Wycliffe Rose, to Mr. H. Hilary Micou, son of Mr. Benjamin Micou.

#### BOSTON

**Peabody-Mitchell.**—Miss Sylvia Peabody, daughter of Mr. Francis Peabody, to Captain Clarence Van Schaick Mitchell, U. S. Cavalry R. C., son of Mr. Clarence Blair Mitchell.

#### SAINT PAUL

**Stohr-Hinrichs.**—Miss Julia Stohr, daughter of Mrs. Peter C. Stohr, to Mr. Dunbar Maury Hinrichs, son of Mr. Louis Hinrichs.

### Weddings

#### NEW YORK

**Ballantine-Small.**—On January 17, in the chapel of Saint Thomas' Church, Mr. Herbert W. Ballantine, son of Mr. John Herbert Ballantine, and Miss Marguerite Small, daughter of Mr. Charles Small.

**Bartholf-Tomlinson.**—On January 15, in the chantry of Grace Church, Major John C. P. Bartholf, U. S. Signal Corps, and Miss Madeline Tomlinson, daughter of Mrs. A. McLane Tomlinson.

**Bellinger-Bogert.**—On January 5, in Saint Peter's Roman Catholic Church, Charlotte, North Carolina, Lieutenant John B. Bellinger, junior son of Colonel John B. Bellinger, and Miss Virginia B. Bogert, daughter of Mr. Henry Kneeland Bogert.

**Ireland-Allen.**—On February 9, in Grace Church, Mr. Robert Livingston Ireland, junior, son of Mr. Robert Livingston Ireland, and Miss Margaret Allen, daughter of Mr. Harry Allen.

**Newell-Gould.**—On February 9, in Christ Church, New Brighton, Staten Island, Mr. David Brindley Newell, son of Mrs. William Allen Newell, and Miss Harriet Louise Gould, daughter of Mr. Edward Wanton Gould.

**Rockefeller-Lincoln.**—On February 9, in the University Place Presbyterian Church, Mr. William A. Rockefeller, son of Mr. William G. Rockefeller, and Miss Florence Lincoln, daughter of Mr. Frederic Walker Lincoln.

**Russell-Harriman.**—On January 30, in the American Church in Paris, France, Lieutenant Henry Potter Russell, son of Mr. Charles Howland Russell, and Miss Ethel M. B. Harriman, daughter of Mrs. J. Borden Harriman.

**Talmadge-Cornish.**—On January 19, in the Saint Ambrose Chapel of the Cathedral of Saint John the Divine, Mr. Frank C. Talmadge, son of Mr. Henry P. Talmadge, and Miss Beatrice Cornish, daughter of Mr. Charles E. Cornish.

**Wyman-Wake.**—On January 26, at the home of the bride's parents, Mr. Edward E. Wyman, son of Mrs. Edward Frothingham Wyman, and Miss Edna Wake, daughter of Mr. Hereward Wake.

#### BALTIMORE

**Thébaud-Carroll.**—On January 23, in Saint Mark's Protestant Episcopal Church, Catonsville, Maryland, Captain Delphin Etienne Thébaud, U. S. A., and Miss Esther Anne Carroll, daughter of the late Charles F. Carroll.

#### CLEVELAND

**Hall-Withington.**—On January 5, in Saint Paul's Episcopal Church, Lieutenant Hiland B. Hall, and Miss Phyllis Withington, daughter of Captain Philip H. Withington.

**Miles-Alcott.**—On January 19, at the home of the bride's parents, Mr. Humphrey B. Miles, son of Mr. Benjamin F. Miles, and Miss Marion Alcott, daughter of Mr. Franklyn L. Alcott.

#### PHILADELPHIA

**Lee-Earle.**—On February 22, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Ensign Alden Lee, U. S. N., son of Mrs. Edward Clinton Lee, and Miss Edith Earle, daughter of Mr. George H. Earle, junior.

**Temple-Dunlop.**—On January 14, at Palm Beach, Florida, the Reverend Doctor Charles Temple, and Miss Estelle Dunlop, sister of Mrs. William Disston.

#### RICHMOND

**Nunnally-Montague.**—On January 19, at Los Angeles, California, Lieutenant William J. Nunnally, U. S. N., and Miss Janet Montague, daughter of Mr. Andrew J. Montague.

**Whitney-Marsh.**—On January 12, in the Church of the Advent, Spartanburg, South Carolina, Corporal Stephen Suydam Whitney, U. S. R., son of Mrs. Stephen Suydam Whitney, and Miss Mary Louise Marsh, daughter of Mr. James Marsh.







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## SEEN on the STAGE

(Continued from page 51)

ence, he used to go down on his knees, and—with his face suffused by smiles or bathed in tears—he used to launch the sort of language that was obviously needed to suit the mood of the occasion. After the evening was over, this eloquent old man, whose very name I have forgotten now, would wander about behind the scenes, where the congregated puppets were dangled upon hooks like so many carcasses in the window of a butcher's shop, and pat them with affection, and say, as if in confidence, "Next Thursday this fellow will have to kill himself" or "To-morrow night this gentleman is destined to be married to this lady."

Nobody who has really loved the puppet-theatre in his youth can ever quite forget this affection in his later years; and the present writer is ready to confess with frankness a pre-established disposition to favour any theatre of marionettes. This feeling was accentuated, almost tragically, ten or fifteen years ago, when the Italian puppet-theatres in New York were driven out of business by the advent of the five-cent moving-picture play. The old address in Spring Street was changed, between two winkings of the eye, from a temple of delight where one might muse upon Orlando and the magic blowing of his horn, to a place of commerce where one could only be informed, through the medium of the flitting screen, of the perpetual desire of rich bankers to seduce impoverished stenographers. The present writer—fifteen years ago—stood once upon the curb of Spring Street, in the very midst of a midwinter snow-storm, and figuratively wept at that passing change of fashion which had annihilated a living theatre of marionettes and substituted, at the same address, a lifeless moving-picture show.

### TONY SARG'S MARIONETTES

Some months before the current war was launched against the other-minded world by the efficient Germans, the present writer published in the pages of this magazine a passing article in praise of the puppet-theatre of Munich. Until the outset of 1914, the finest development of the puppet-stage that had taken place in any country was achieved in the celebrated theatre of marionettes in the Ausstellungs-park in Munich. The enterprising Germans had easily surpassed the traditional Italians in this minor department of artistic activity; and, in 1913, the German puppet-theatre was undeniably the finest in the world.

But the pre-eminence of the Munich theatre of marionettes was disestablished, a month or two ago, by the exhibition of Tony Sarg's Marionettes at the Neighborhood Playhouse in New York. The success of this initial exhibition was so emphatic that the "show" was soon promoted to the region of Broadway, where now it may be seen at the new Norworth Theatre, for a series of special matinées.

The puppet-theatre that has been invented and developed by Mr. Tony Sarg is unique in the annals of the world. This American artist has expressed more, through the medium of his manikins, than any of his many predecessors. The technical capacity of the inspired dolls of Tony Sarg is unsurpassed and, according to all due prediction, unsurpassable. Their bodily gyrations equal easily the acrobatic antics of any human athletes; and their vocal expression is rendered adequately by a congregation of professional actors.

Each of the three plays disclosed in the course of Tony Sarg's initial programme was especially praiseworthy because of its adherence to the atmosphere of make-believe that is most to be desired in a theatre of marionettes. "The Three Wishes" was adapted from an ancient

puppet-play by F. Pocci; and "The Green Suit" and "A Stolen Beauty and the Great Jewel," both of which were written by Hamilton Williamson, were deftly suited to the mood of the occasion. The agile prowess of the animated dolls afforded ample evidence of the activity of half a dozen puppeteers, whose names were duly noted on the programme; but the artistry impressed upon the gathered public by the scenery, the lighting, the narrative invention, and the harmonizing sense of mise en scène, must be registered to the account of Mr. Tony Sarg. His puppet-theatre has added to the joy of living; and nothing can do more than that, in these days when it is the duty of so many men to die.

### "SEVENTEEN"

In the old morality plays of the fifteenth century, such as "The Castell of Perseverance," it was customary to project a panoramic picture of the life of man in a series of scenes devoted successively to the different stages in the progress of the central figure from the cradle to the grave. This panoramic pattern has drifted out of fashion in the modern theatre, except for the appearance of a few plays like "The Life of Man" by Leonid Andreyeff; but our theatre still retains a habit of studying, specifically and intensively, the psychological aspects of some particular stage in that perennial progression which was summarized by Shakespeare under the caption of "the seven ages of man." Thus, we have our plays of childhood, like the unforgettable "Peter Pan"; our plays of youth, like Mr. Robert Houssum's current comedy, "The Gipsy Trail"; our plays of maturity, like "The Thunderbolt"; and our plays of old age, like "Old Lady 31." Each of these successive periods of life is celebrated, now and then, by some dramatic composition which focuses attention on the psychological phenomena which are called forth by the period in question.

All stages of the life of man have been duly celebrated in the past, except that sole period which is indicated by the mystic number, "Seventeen." It has been said, with justice, that "seventeen is not an age but a disease." This computation marks a tremulous and indecisive period, when the average youth is something more than a boy and something less than a man. There is nothing harder in experience than to sustain the transitory age of seventeen with comity and grace.

This faltering and fluttering transition between the natural self-confidence of boyhood and the natural self-assertion of young-manhood has been studied, with affectionate sympathy and inspired understanding, by Booth Tarkington, in his series of short stories devoted to the silly and preposterous adventures of William Sylvanus Baxter—an adolescent youth of seventeen. These stories of Mr. Tarkington's have been turned into a play by Mr. Hugh Stanilaus Stange and Mr. Stannard Mears; and the text of this play has been improved and made practicable for the stage by Mr. Stuart Walker.

Booth Tarkington has stated—with his customary sense of justice—that he had no hand whatever in the task of preparing "Seventeen" for production on the stage. The honour for this effort must therefore be divided between Mr. Stange, Mr. Mears, and Mr. Walker. In consequence of this condition, it is not unfair to state that "Seventeen" is a better piece than has ever been composed by Mr. Tarkington himself, either singly or with the assistance of a collaborator.

The dramatization of "Seventeen," which has been worked out and built up by Mr. Stange, Mr. Mears, and Mr. Walker, is a masterpiece of adaptation.

(Continued on page 118)



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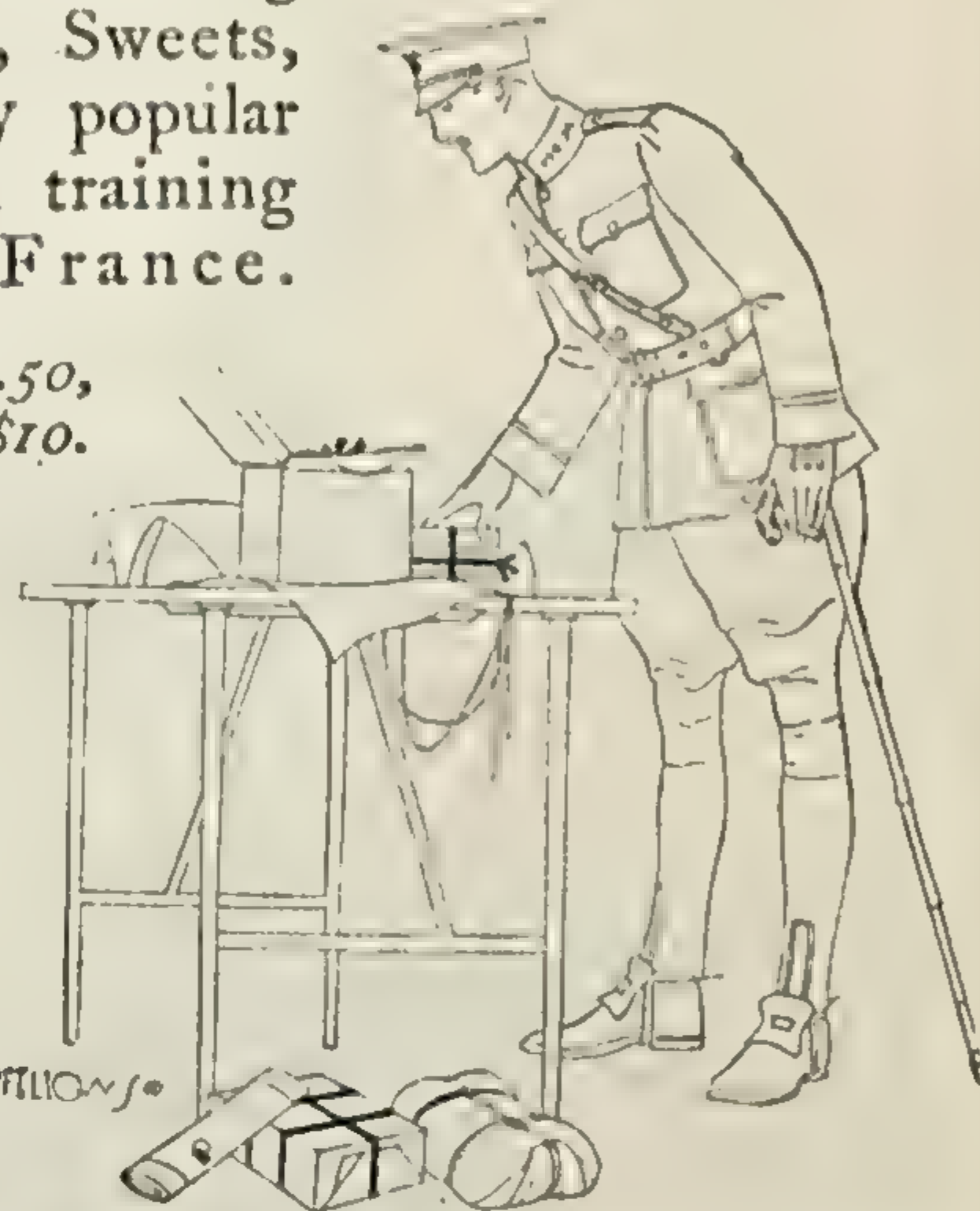
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## S E E N o n t h e S T A G E

(Continued from page 116)

Walker, is quite surprisingly efficient and unprecedentedly fair to Mr. Tarkington's intention. The leading situations, and the most important passages of dialogue, have been transferred from the stories of Mr. Tarkington without appreciable alteration. In this instance the dramatists have evidenced a more than customary reverence for their original. They have never attempted to interrupt the mood of Mr. Tarkington's serene and easy-going narrative by interjecting a "big scene" to capture the plaudits of the audience and to compel the critics to call their piece "dramatic."

The play called "Seventeen" is unfailingly delightful, because of its serene and easy exposition of the mood in which the stories of Mr. Tarkington were antecedently conceived. "Seventeen" would cease to be a good play if any effort were obviously made to turn it into a better play. The success of the piece is due, also, in great measure, to the acting. Mr. Gregory Kelly gives a great performance of the difficult part of William Sylvanus Baxter; Lillian Ross is scarcely less successful in the rôle of his impudent and troublous little sister, Jane; and all the other characters in this more than usually human narrative are adequately represented by their interpreters.

**"LES FRÈRES KARAMAZOV"**

The superlative acting of the company of "Le Vieux Colombier" is shown at its very summit in the presentation of "Les Frères Karamazov," a piece which has been dramatized from the noted novel of Fiodor Mikhailovitch Dostoevski by Jacques Copeau and Jean Croué. Like all plays that have been written by Russian dramatists, or adapted from the work of Russian novelists, "Les Frères Karamazov" is formless and floundering in pattern; but the piece produces, none the less, upon the mind of any willing and unprejudiced spectator, an effect that may most easily be indicated by quoting a noted sentence by Mr. Henry Arthur Jones which describes "the crowded and varied bustle of Shakespeare, the busy hum that comes from his universal workshop, the drums and trappings of his hundred legions, the long resounding march of assembled humanity as it troops across his boards."

"Les Frères Karamazov," by Jacques Copeau and Jean Croué, is a play with several frayed edges that indicate the incompleteness of a pattern; but, in intention and in content, it is a play which is worthy, in its underlying and basical immensity, of the limitless imagination of Fiodor Dostoevski. From the technical point of view, it may be regarded as a faulty work of art; but, on the other hand, no spectator would be willing to deny that it reproduces "the crowded and varied bustle of Shakespeare, the busy hum that comes from his universal workshop."

The acting of "Les Frères Karamazov" exceeds the current terms of praise and sets the company of "Le Vieux Colombier" in the very highest rank. In the performance of this play, the contributions of the following artists could not possibly be bettered, in any theatre that is now existent in the world:—Jacques Copeau, Louis Jouvet, Robert Bogaert, François Gournac, and Jean Sarment. The tremendous art of these associated actors produced a manifest impression, remarkable because conceded by the tardily appreciative public of New York.

**THE WASHINGTON SQUARE PLAYERS**

The third bill presented by The Washington Square Players during the course of their subscription season was better than their first programme, but not so good as their second. Four one-act plays

were grouped together on the bill; and the effect was a little more impressive than the average.

The best play on the current programme is "The Sandbar Queen," by George Cronyn. This piece sets forth a struggle in the masculine conscience of a misogynist who has carefully withdrawn himself from any contact with the world of women, on a flatboat anchored on the Frazer River in the Canadian Northwest. A notorious courtesan of that outlandish district, known to everybody as "The Sandbar Queen," deposits herself upon his house-boat and proceeds to seduce him to a novel and more generous acceptance of the facts of life. This play is written in a frank and fluent dialect that records, in the interests of realism, the profanely blasphemous and shockingly obscene remarks that, presumably, rose naturally to the lips of the assembled speakers. From the point of view of art, the dialogue would seem more strong and more emphatic if several of these profane expressions were summarily deleted.

Next in interest, on the current bill, is "Suppressed Desires," a one-act play by George Cram Cook and Susan Gaspell, which was duly described in the pages of this magazine when it was first presented by the Provincetown Players.

"Habit," by Frank Dare, was a disappointing fabric, because the theme had been employed so frequently in recent months. This sketch might have required an assignment of more detailed attention, if it had not happened to be anteceded by "The Deluge" and several other recent plays.

More disappointing still was "Pokey," by Philip Moeller, by reason of this author's previous success in turning to satirical account the solemn facts of history. "Pokey" sets forth the legend of Pocahontas and Captain John Smith, and makes fun of this legend mainly through the medium of that trochaic tetrameter that has been made familiar to the common ear by Longfellow's "Hiawatha." But Mr. Moeller's satire, in this instance, seems to lack his customary spontaneity. There is never any reason for an author to "make fun" unless he can achieve fun in the process.

**"SEVEN DAYS' LEAVE"**

In the dear old days when an Italian puppet-theatre used to flourish in Spring Street, a specific type of melodrama was offered, on Third Avenue and Eighth Avenue, for "ten, twenty, and thirty cents." This type of melodrama was subsequently driven out of business by the advent of the cheaper moving-picture show. Fifteen or twenty years ago, those of us who really loved the theatre used to go down to the Bowery to see an exhibition of "Chinatown Charlie, the King of the Opium Ring," by Owen Davis, or "Bertha, the Sewing-Machine Girl," by Theodore Kremer. But suddenly, a decade or a little more ago, the healthy life of these time-honoured melodramas was summarily cut off by the advent of the modern moving-picture play. In recent years, because of this revolutionary change of custom, we have had no opportunity to hiss the villain and to cheer the hero, in a piece that honestly admits its doom to be considered in the secondary realm of melodrama.

"Seven Days' Leave" was fabricated by Mr. Walter Howard, who may be described, without unfairness, as the Theodore Kremer of London. Mr. Howard has concocted many plays which, produced in the East End of London, have attracted, for one reason or another, the patronage of box parties organized in the West End. His present play has run successfully for many months at the Lyceum Theatre in London; and its con-

(Continued on page 120)

*'Eyes o' Youth'***VAN RAALTE**  
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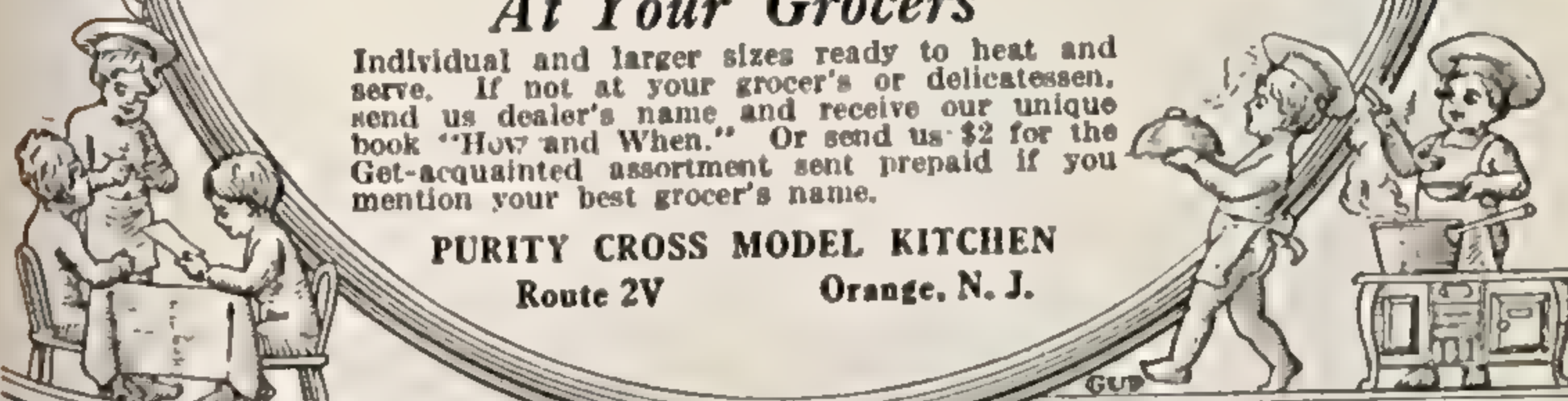
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# The WORLD and PARIS GROW SIMPLER

(Continued from page 45)

toilettes come to an end as the curtain rises on the decorations of Coromandel.

## INSPIRATION FROM JUDEA

At the Théâtre Michel, Poirer is showing us some wonderful fantasies in costumes of the period of Judith. The grouping of costumes, the hangings, the settings, the lighting,—everything is blended into a wonderfully composed spectacle. The tent of Holofernes, in black and gold with its circles of hieroglyphs, harmonizes with the gold-embroidered black coats of the officers and with the magical apparition of Cléo de Mérode, so lovely in her gandoura of black velvet, sparkling with rhinestones. The striking coiffure copied from Egyptian sculpture and worn here on all the feminine heads, might easily be an indication of our next evening coiffure. One rarely sees a mode more becoming than this is to so many varied types, and rarely do we have a costume inspiration from Judea or Assyria.

It seems as if the playwrights, this year, were determined to force the manners and customs of Judea upon us, for Messieurs Mouëzy-Eon and Gandéra also take us to the country of Abraham in their fantastic operetta, "La Petite Bonne d'Abraham," given at the Théâtre Edouard-VII. The three acts would be entirely charming if it were not for a certain triviality which crops out to mar even the fine speeches which Mlle. Marguerite Deval so intelligently delivers.

## "THE THIRTEENTH CHAIR"

At the Théâtre Réjane they are presenting an adaptation of the American success, "The Thirteenth Chair," by Bayard Veiller. Mlle. Dorziat, well remembered in America for her appearances with Favershaw in "The Hawk," made the translation, which has been impatiently awaited by all Paris. We all knew Mlle. Dorziat's qualities as an actress, but we did not know of her ability as an author. On the evening of the dress rehearsal, I saw her in her box at the Théâtre de la Porte-Saint-Martin. She was then rather anxious about the result, but by this time she must be reassured by the success of the production. Later on, I went to see her at her home,

where she had just returned after playing in Lucien Guitry's "Le Grandpère." She was wrapped in a great mantle of black cloth, with a very becoming collar of the First Empire. With her floating veil and her large black toque, pulled down over her eyes, she was a true Parisienne and an exponent of the ideas of Doucet.

While telling me of her emotions as an author and of her joy at having the great Réjane as principal interpreter, she was trying on the new costume from Doucet which is reproduced on page 42, at the upper left. The while she shows how she wants the armhole of her gown enlarged, Mlle. Dorziat, animated, smiling, and tireless in spite of all her work, gives me the first news of a pet project of hers. This is nothing less than the establishment of an English theatre in Paris, where all the modern and classic English and American plays may be given; for she speaks English admirably. "I will play there myself," she says, "and perhaps we shall see fewer soldiers of our Allies wandering forlornly from one silly music-hall to another, in search of something they can understand."

"The Thirteenth Chair" has had a great "success of curiosity"; people are inclined to think that the play is too long for the plot, but the interest is marvelously sustained by the great Réjane, who is thinner than when she played "Ma Cousine" at the Variétés, and by Mona Delza, who looks lovely in frocks by Lucile. The subtle couturière dresses her exquisitely in pink chiffon and silver, with little wreaths of roses. Madame Marguerite Carron and Mlle. Carèze are delightfully gowned by Doucet.

Paul Géraudy's emotional play, "Les Noces d'Argent," presented last year at the Comédie Française, has been translated into Italian and is now playing in Italy in the principal cities, where it has obtained an enormous success. Monsieur Géraudy is the author of "La Guerre, Madame" and "Toi et Moi," a book of love poems which has been the great literary success of the four years of the war. In this connection, it is interesting to remember that Vogue and Vanity Fair published translations of these two books, thus helping to introduce this writer to the American public.

J. R. F.

# SEEN ON THE STAGE

(Continued from page 118)

tinuous success is due, to a great extent to the patronage of Mayfair.

In New York, Walter Howard's melodrama has recently repeated this success,—a triumph which is not to be considered cheap because it has been easily impressed upon a public that is not accustomed to count its money carefully. "Seven Days' Leave" is a childish sort of play; but the welcome that has been accorded to it should be regarded as a testimony to the readiness of a New York audience to adapt itself to the now neglected mood that used to be expressed, a little while ago, in the theatres of Third Avenue and Eighth Avenue.

## "HERITAGE"

As an excursion into the foregone but unforgotten realm of melodrama, "The Heritage," by Eugene Walter, is less successful than "The Knife," by the same author. Eugene Walter, several years ago, was commonly regarded as one of the most promising dramatic authors in America; and it seems almost ungracious, at the present time, to dismiss his latest fabrication, even though unsuccessful as a minor effort in a merely minor field. But "The Heritage" is nothing more

than that. It is merely a "ten, twenty, and thirty-cent melodrama" that happens to be offered to the public for two dollars. It is not so thrilling as "The Knife"; and, in relation to such compositions as "The Easiest Way" and "Paid in Full," its inferiority is so excessive as to beggar all description.

"The Heritage" is an exciting melodrama, and might be remembered to the positive credit of an author less accentuated by previous advertisement than Eugene Walter. "The Heritage," though not a popular play, is not by any means a negligible melodrama; but the ancient maxim holds—"noblesse oblige"—and the theatre-going public has earned the privilege of wishing something better than this crude and violent contribution from the distinguished author of "The Easiest Way" and "Paid in Full." "Easy is the climbing-down," said Virgil, in a famous phrase of the Sixth Book of "The Aeneid"; but a frank admission of "climbing-down" is never easy for the critic. It is hard to say a bad word about the work of a very able man. The leading parts in "The Heritage" are admirably acted by Lowell Sherman, Cyril Keightley, and Madeline Delmar.

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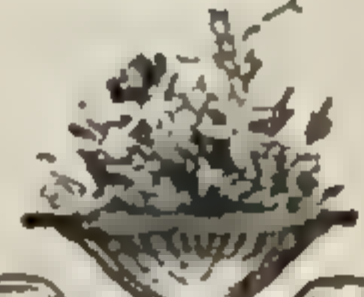
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(Continued from page 52)

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woman so unconscious of her position as "the observed of all observers." Yet another unexpected side of the art of this painter of the ballet appears in the portrait group of friends of the artist.

The familiar Degas was presented in this collection by the "Danseuse Verte," the "Scène de Ballet," and other paintings and pastels of the stage; and there were also a few landscapes.

January saw the opening of the new galleries of Gimpel and Wildenstein with a joint exhibition of decorative paintings and portraits by Caro-Delvaile and of medals and relief portraits by Spicer-Simson, the medalist. Spanish by temperament, French by culture, and obviously influenced by the art of the Italian Renaissance and of the East, Caro-Delvaile has developed an individual and modern art of his own, in which the dominant quality is the fine sense of decorative values in composition, colour, and spirit. In portraits, his aim has been not alone to portray personality, but to build about the personality a picture of decorative value which, aside from its portrait representation, should be a lasting work of art. These portrait ventures, however, are not unqualified successes; for the most part, there is in them a feeling of restraint, a certain stiffness which is lacking in the decorative painting and in his freer self-portrait.

#### PAINTERS OF THE AMERICAN INDIAN

The first two of a series of exhibitions of the work of painters of American Indian life were held during January, at the Babcock gallery, showing the work first of Couse and later of Leigh. While many painters have of late turned to the beauty of the colourful Southwest for their inspiration, these two men may fairly be ranked among the pioneers in painting the interest of that vast region and interpreting something of the thought and life of the American Indian. If we were to judge from these two exhibitions alone, it would seem that to Couse the Indian himself is the great interest, for in his canvases we see the Indian close at hand, occupied by his pursuits which form part of Indian tradition, fishing in his clear blue pool, hunting from behind the forest trees; while Leigh, apparently, sees the Indian as part of a vast region—a land of endless distance, and brilliant colour—and as a figure of romance. These qualities are clear in the painting of the Sioux brave who, having donned the war bonnet to which he has not yet earned a title—looks off across the valley for some deed of adventure and bravery by which to "win his spurs." In



Degas, in the unfamiliar rôle of portrait painter, presents interesting character studies of a group of his friends

both cases, the canvases are the result of years of intimate knowledge of, and companionship with, the Indians.

Child portraits, etched with sympathy and versatility, by Mathilde de Cordoba, recently formed a delightful exhibition at the Hahlo gallery. Although the portrait of the Dowager Lady Coldhurst, which so unmistakably shows the artist's joy in the etching, and her sympathy with her subject, and the portraits of Lady Gatty, and of John Burroughs, form notable exceptions, the pastels and the etchings are for the most part of children. This is a field in which Miss de Cordoba's quick sympathy and skilled handling of the needle have won for her a lasting place. There is little that can surpass the delicacy of handling or of colour in that bit of infancy depicted in "The Nursing Bottle," which is in such marked contrast to the decorative "L'Enfant aux Raisins." There is perhaps nothing which shows better her skill in dry point than the little profile, "Girl with the Rabbit," and her understanding of child psychology is proved by the lovable "Volunteer." These later etchings show increased freedom in handling, and a marked advance in that "art of leaving out," of which Whistler was the past master.



George Luks, who finds his inspiration in New York and its varied types, has made a brilliant and effective canvas of war knitters and perambulators in the park






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(Continued from page 36)

The tree at the lower right in this drawing is of sheer white silk crêpe patterned with an old-rose dot; \$2.50 a yard.

## SPRING AND SUMMER FABRICS

Sheer printed chiffons and crêpes and printed foulards are the most conspicuous novelties of the spring. They are used in some of the loveliest of the new gowns, sometimes in combinations with plain material and sometimes alone. The foulards, for instance, are combined with serge and with plain Georgette crêpe, and the printed chiffons are sometimes used in combinations with taffeta, which, while not as smart as satin for spring, will still appear in some of the most attractive frocks. At the extreme left in the sketch at the top of page 36 is pictured a charming white chiffon-like fabric called Pierrette crêpe; it has a small design in navy blue. This would make a delightful summer frock. Next to it is shown a length of taupe grey Moon Glo with light grey dots and dull mahogany toned lines; the material is very similar to foulard. Over the lady's left arm is a drapery of Hindu crêpe, a new material which is in a manner allied to foulard, although its surface is distinctly

that of a crêpe. This is white with a deep blue design. In the sketches at the bottom of page 35, some materials from the spring importations of B. Altman and Company are represented. The darker one in the sketch at the right is a black chiffon with a design in white artificial silk. The silk is worked on lightly and the fact that it has a greyish instead of a dead white appearance adds to its attractiveness. Above that is shown a lovely Japanese crêpe in a warm shade of taupe, with fine lines of dull blue and green and rose scrolling over its surface. The materials at the bottom and the top of the sketch at the left on that page are printed chiffons. The one below is navy blue with an Egyptian design in white. Blue, also, is the one above, with an orange brown design lightly patterned on its surface. In the middle is shown a new waistcoat material of French manufacture. It is a lovely old-blue worked with black-centred dots of gold. Many new waistcoatings are making their appearance in the importations, but the latest word upon this subject is the waistcoat of hand-blocked chamois. An enterprising Fifth Avenue shop is already at work upon the printing of skins of this kind, soon to be on sale.

THAT VERSATILE SQUARE *of* LINEN

(Continued from page 40)

from the windows of the houses. Soon there were six, then a dozen, and the number gave him courage, for they seemed to say: "Bon voyage to Saint Malo, with no mishap. Bon voyage, and come back if the country please you." And about it they made the well-known song—that song that all of us, father and son, sang so innocently in our childhood.

There should also be some instructive details about the handkerchief of the Grand Turk—an extremely delicate chapter which, by a simple chain of ideas, brings us back to the subject of gallantry. I ignored the important handkerchief at the time when I modeled myself after the cab-driver, and, to my cost, learned it only with advancing years. I was just out of college when I took it into my head to strive for the good-will of a very charming—and experienced—lady. Believe me, it was only after great persistence of effort that I succeeded in overcoming her scruples, but, one day when I was importuning her with an insistence which it would be embarrassing to describe here, the adorable creature dropped her handkerchief at my feet. This took place in the drawing-room, where she was chatting with several people.

"Madame," I cried, stupidly, "you have dropped something!"

Every one turned at these words, and, quick as a flash, the lady of my thoughts herself picked up the article in question. Then I realized that the handkerchief concealed a little square note, and cursed my stupidity. She observed me, mocking.

"It is not that you altogether displease me," she seemed to say, "but, really, you know so little and nothing can cause so much embarrassment as a callow youth!"

So little by little I learned to understand all that a handkerchief in the hands of a pretty woman might be made to imply—a mysterious language, full of subtle under-meanings. I could interpret the significance of the handkerchief with which she fans herself negligently, with which she veils the eyes in turning away her head, or which she lends to simulate a violent vexation! And, last of all, I learned what tender memories of other days a handkerchief might awaken!

A certain cousin of mine, an old beau on the down-hill side of life, had in his

possession a trunk full of handkerchiefs—mute witnesses to his success as a young man. He jealously preserved them, together with bundles of billets-doux, faded bouquets, and gloves, the perfume of which revived the triumphs of his younger days. But the handkerchiefs dominated this sacred collection by their number and their diversity. There were round ones, and square ones, and triangular ones; some embroidered with coloured monograms, others ornamented with a pale thread of pink or blue.

"This one," he would say, showing me his treasures, "this was the handkerchief of Madame de Sandoval. Ah! my friend, what an incomparable woman! What charm, what allurements! This one, now, belonged to the little Baroness de Trémoutarde, a little madcap, but so coquettish, so gracious, so full of wit!" And my cousin would sigh dolorously.

Then he would turn from these souvenirs, so dear to his heart, to examine his own personal riches—by which I mean his handkerchiefs. For this man had a passion for beautiful linen, and collected specimens of it for his own particular use, as other people collect medallions or porcelain. He had his principles, too.

"No silk," he would say to me, "don't talk to me of silk for a man. Handkerchiefs must be of the finest linen or of batiste. Above all, no bargaining, no superfluous economy. Pay boldly, without haggling or reckoning."

I will add that my cousin died completely ruined, and, as his only legacy, left me his handkerchiefs. They were very beautiful, and did me honour until, all of a sudden—I think it must have been about the first of August, 1914—I exchanged my batiste handkerchief for an immense one of heavy cotton, checkered in yellow and red. Bon Dieu! What hasn't that poor handkerchief done! It has been my necktie, my table napkin, my towel. It is fortunate that it is very strong, for it has had to serve for every sort of emergency. One day I found myself stretched out on my back in a field, with something or other in my leg. It bled a lot, and once again I used my old red and yellow checkered handkerchief. That was the last service that it rendered me. But I am keeping it, keeping it carefully among my souvenirs. It is the handkerchief of a soldier.

*Boots in smart  
Combinations for  
Earliest Spring Wear*

**Cousins Shoes**  
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for women

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*Valaze Beautifying Skinfood* containing the very nutriment and energizer the  
pores need to keep up with the time, and not be caught falling back. If you  
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The daily bathing with it of the face preserves the skin's freshness and guards  
against impairment by wrinkles. Use it for a normal or slightly humid skin.

Price \$1.25, \$2.25 and \$5.

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## For a Wrinkled Skin

Mme. Rubinstein after years of weary research startled the world with *Eau Verte*,  
which smooths out the finer wrinkles of a dry sap-depleted skin; and its sister-  
preparation *Eau-qui-pique*, for greasy line-marked skin. The use of these rare  
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effect of which reveals the secret of the beautifying and anti-wrinkles results  
yielded by them.

Both priced at \$3, \$5.50 and \$10. a bottle.

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To refine coarse skin-texture, to overcome blackheads and reduce or abolish  
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contribution to the list of scientifically composed Beauty Requisites. She advises  
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The wildest wind, the coldest weather, the blazing sun will not harm the skin  
slightly coated with an application of *Valaze Beaume Vert*—it is so smooth,—so  
soothing! Use it and chapped face or hands will be strange things to you.

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Sole Manufacturers  
11 East 26th St., New York





## DRESSING ON A WAR INCOME

(Continued from page 55)

tailor or a dressmaker a design of this kind, as the heaviness of the material and the strictly tailored cut demand expert workmanship from those who are accustomed to handling mannish materials. The mere matter of proper pressing for such a garment is beyond most dressmakers. This sketch shows a well-tailored coat with the English cut and raglan sleeves; it is of soft black tweed, checked with a white line. Heavy bands of stitching, the sole trimming on the coat, are used to finish its outer edges, and the buttons are of black bone. This coat will be made to measure, in this or other tweed or mixture, for \$75. It is just the conservative type which remains in fashion for years and gives splendid service.

### REVIVING AN AFTERNOON FROCK

Here is a really new idea which solves the problem of how to get every bit of wear out of a Georgette crêpe or chiffon frock. Recently a smart woman, whose income the war has greatly reduced, wore to a luncheon a short satin coat, similar to an Eton jacket, over a simple frock of dark chiffon. Of course, an Eton jacket of satin does not sound like an inexpensive accessory for a woman of reduced means, but when it is worn over a last summer's afternoon dress of navy blue chiffon, it immediately shows its practicality. The satin jacket was of an unusual midnight blue shade and was

bound with inch-wide flat silk braid of cherry colour. It was lined throughout with cherry chiffon, and the long tight sleeves were tied with bands of cherry braid. A jacket of this sort may easily be copied, as it is a straight cut-away coat with set-in sleeves, requiring two and a quarter yards. An excellent value is offered in satin, forty inches wide, at \$2.85 a yard. If one entertains a great deal at luncheon or tea at home, several of these satin jackets would prove an invaluable aid to the wardrobe. If an afternoon dress of chiffon, Georgette crêpe, or even satin, is a little worn or shabby about the neck and sleeves, a slip-on coat in a bright or an odd colour will not only brighten the costume, but give a touch of distinct newness.

For the tailor-made suit, a blouse which is also cut on distinctly Eton lines has been especially designed for Vogue and is suggested in soft grey crêpe de Chine; as the sketch at the upper right of page 54 shows, this blouse buttons on one of the curved lines at the front, and the upper part is cut in one piece running over the shoulders. From this kimono line, the sleeves are quite full and extend into a straight tight cuff. The buttons might either be of smoked pearl or covered with crêpe de Chine. A pussy-willow crêpe, forty inches wide, is priced at \$2.50 a yard and is as durable as it is soft and lovely. Three yards would be required to copy this blouse.

## NEW YORK CONFORMS to NEW RULES

(Continued from page 37)

woman in one of the boxes is sketched in the middle on page 37. She had wound about her head, turban fashion, a broad old-rose satin ribbon from beneath which not so much as a single ringlet was permitted to stray. The only bit of hair visible was the cluster of little black curls emerging from the top, and their raven hue was repeated in her long jet earrings.

### SOME INTERESTING COSTUMES

One observes at the opera and elsewhere the increasing use of the bouquet of fresh flowers. This was one of the most notable features of the wholly interesting costume sketched at the bottom of page 37, in the middle, and worn by Mrs. John Purroy Mitchel, one evening, at the Ritz. Her gown of mulberry velvet, closely draped about the figure and ending in a train, was supported by shoulder-straps of silver and had very short sleeves of net, so fine that at a little distance they were entirely invisible; they ended in bands of silver passementerie which were so marked as to give somewhat the effect of a bracelet worn about the upper arm. Mrs. Mitchel's hair was coiffed after a fashion characteristic of her, high at the front like the crest of a bird, and thrust into it at sharp angles were two jet spikes distinctly Japanese in suggestion. Quite the cleverest detail of the costume, however, was the stiff little bouquet of lilies-of-the-valley attached in a primly vertical position to the left shoulder-strap of her bodice. In her hand she carried a shaggy fan of cream coloured ostrich feathers.

Mrs. Leonard Thomas, who was dining at the Ritz that same evening, wore the very unusual and graceful gown of lustrous black velvet sketched at the lower left on page 37. It was fashioned on very straight loose lines with straight loose sleeves, and bands of jet passementerie, accentuating the slender lines of the figure and arms, were its only ornamenta-

tion. A simple string of soft-toned pearls was worn about the neck.

Day and evening, the Ritz is still the rendezvous of well-known people. There are always a number of smartly gowned women and distinguished men, many of the latter in uniform, to be seen dining there or sitting in the lounge. Mrs. Reginald Vanderbilt, when lunching with a party of friends the other day, wore a very graceful hat of taupe velours with taupe aigrettes posed sharply at the left side of the drooping brim; it is sketched at the upper right on page 37.

The fact that the collar really makes the gown had a practical demonstration in the costume of a young woman of another party, who is shown in the opposite sketch. Her gown of dark cloth was cut on the simplest of lines, and the low-cut neck was outlined by a very narrow collar of exquisitely fine cream coloured batiste, which was delicately embroidered over its entire surface and slashed twice at the front.

### AMONG THE YOUNGER SET

Wednesday, which is Army and Navy night at the Club de Vingt, always finds a number of the good dancers of the younger set on the floor. Among them, the other evening, was a young girl who wore the very unusual and attractive dance frock sketched at the lower right on page 37. It was fashioned of layers of cream coloured chiffon. The long panels at the back and front were of this same material and were outlined with rather heavy jet beads and caught in at the waist with a broad jet girdle. The moderately low neck-line was finished with a narrower band of jet, and the silver slippers were worn with dark mulberry toned stockings. The coiffure of the softly waving hair was very close and trim; this young girl made, indeed, a very charming figure among the dancers who were on the floor.



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—designed by Jessica C. Eberhart, acknowledged to be the most original creator of artistic frocks for girls, are featured by the smart metropolitan shops.

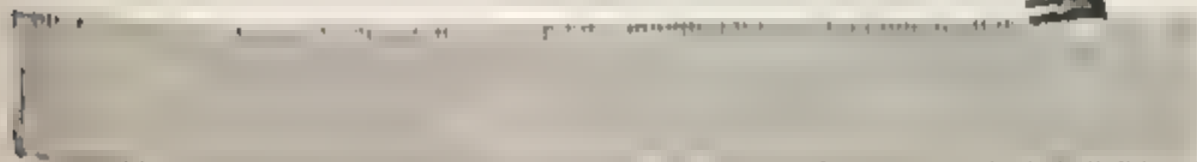
If Dorothy Frocks are not sold in your city, Mrs. Eberhart will send water colored sketches of her latest models, being guided in her selection by the age of child, kind of material preferred, also colors most becoming to your daughter.

Send ten cents for our booklet.

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For son, you will appreciate "BROTHER BOY" wash suits and Rompers—he deserves to look as cute as Sister.

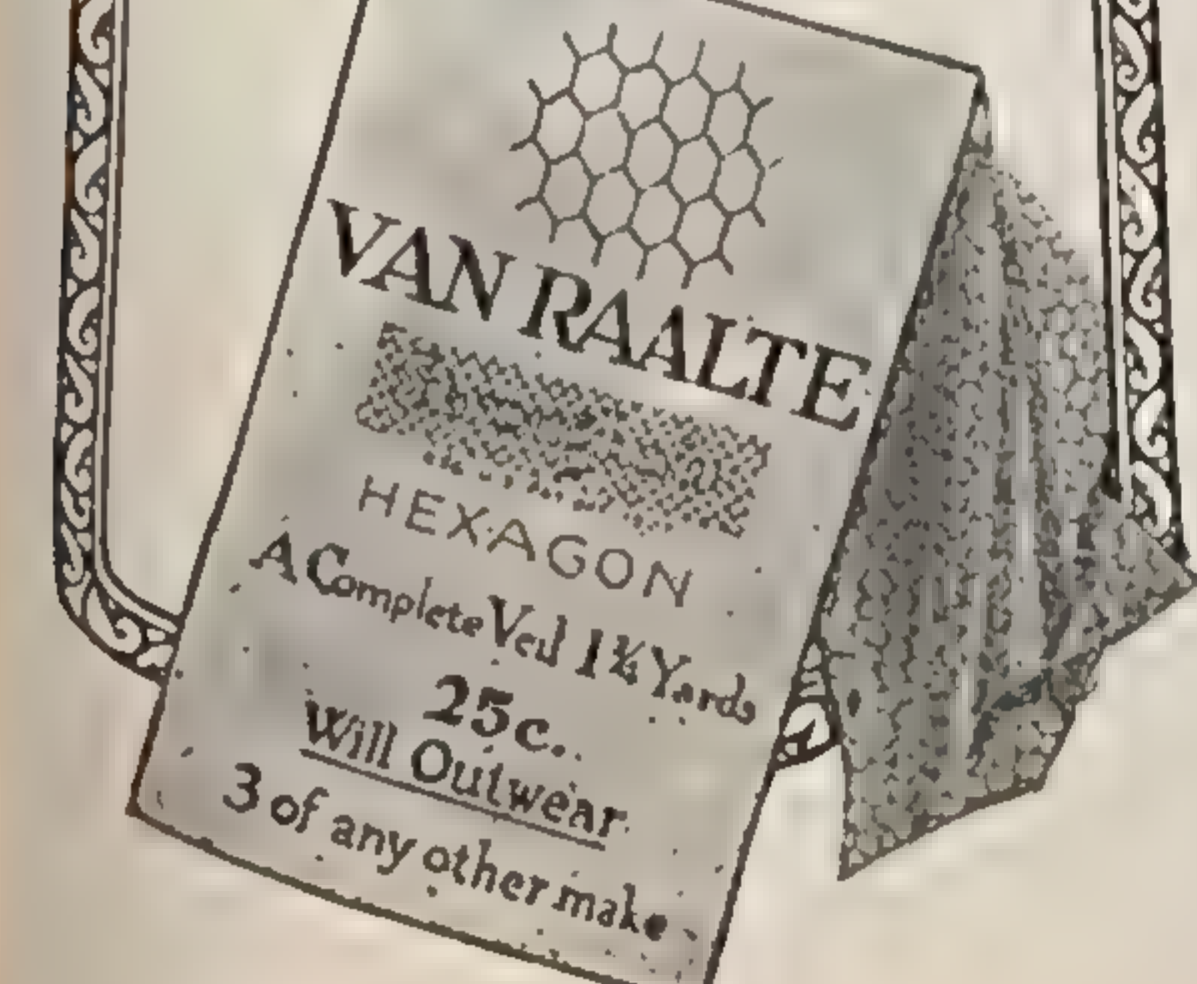


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"REBUILDING OF GOWNS" as carried out by me—means that your discarded and out-of-date gowns are beautifully and artistically re-made into up-to-the-minute creations. Here, too, your unbecoming dresses are made becoming.

I REBUILD gowns successfully for out-of-town customers—let me give you my ideas and estimate before you discard any gown or suit.

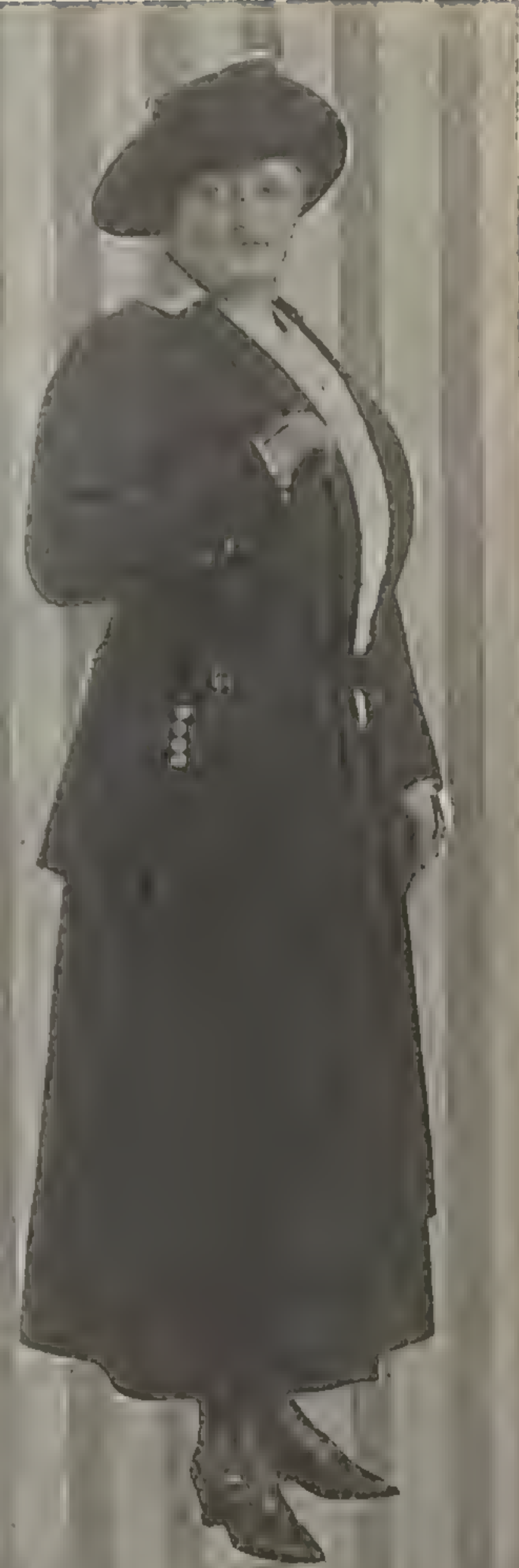
Artistic Dresses, made to order only, for all occasions. Your materials accepted when desired

Perfect Workmanship **Homer** Prices Reasonable  
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The TREO GIRDLE has the feature strip of elastic above the elastic waist-line band, and, therefore, supports the body above and below the waist-line. All similar all-elastic garments are simply hip confiners, and Not Elastic Corsets. Insist upon securing the TREO ELASTIC GIRDLE CORSET with the Feature Strip. If your dealer cannot supply you, write for FREE booklet.  
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are scientifically designed to impart length and slenderness to the lines of the figure. They fit perfectly, are beautifully tailored and have all the style and individuality of the model sizes.

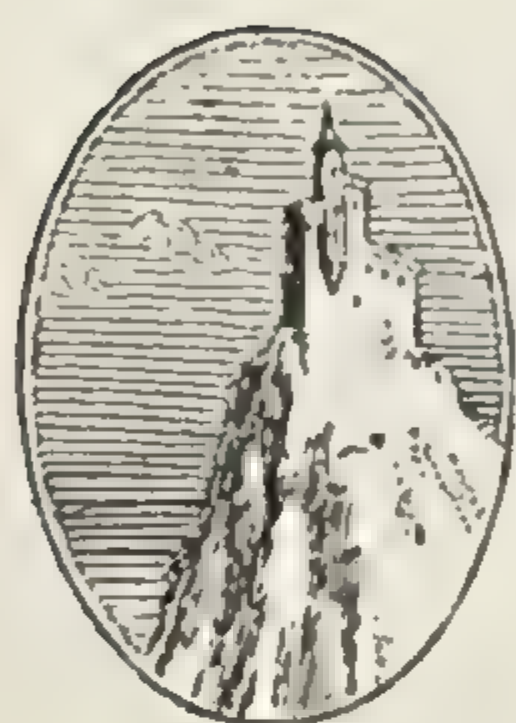
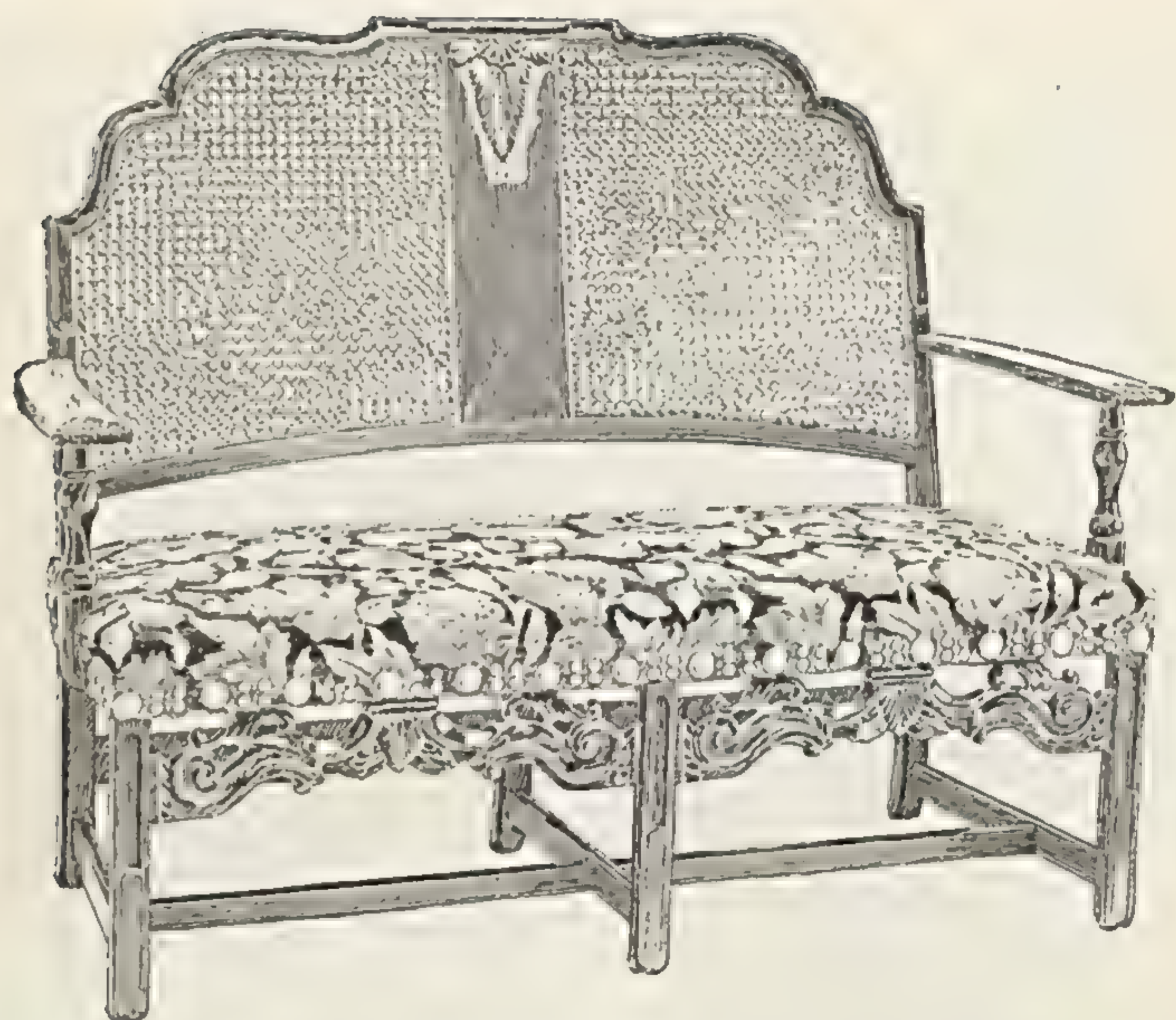
When you select your new spring suit or coat ask for an F. F. model. You will find many charming and becoming styles to select from—in all fabrics in vogue.

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### The New Berkey & Gay Design

**I**N Span-Umbrian, Berkey & Gay have created the style which is peculiarly well adapted to the home of today.

The splendid proportions of this furniture fit it admirably for modern rooms, while the wonderful carving and the wine-dark mellow tone of the wood meet modern ideals of beauty and distinction. But you will find that Span-Umbrian's greatest charm is its homelikeness—that lovable, indefinable quality which makes this furniture a cherished part of your home and of your life.

To learn about this furniture's rich historical background, send 25c for "The Story of Span-Umbrian Furniture." If the best furniture shop near you does not have this furniture, write us and we will gladly tell you where you can find it. Berkey & Gay Furniture Company, 194 Monroe Avenue, Grand Rapids, Michigan.



The fine proportions, no less than the exquisite Spanish carving and tracery designs, make this table a beautiful piece of furniture that would adorn any home.



## PATRIOTISM AND PALM BEACH

(Continued from page 47)

Mrs. Thomas Tipton Reese, of Palm Beach. The workers, in their white gowns and the Red Cross caps, make an industrious array, for every one is eager to help.

The receipts of the great ball on Washington's Birthday at the Royal Poinciana and of the Charity Ball on February 28, a costume affair, are to be given to the Red Cross. The American Ambulance Association is another popular Palm Beach charity. Whether or not the annual motion pictures of Palm Beach society will be given, remains to be seen. The season is yet young; March will bring the smartest set here, to decide this and other questions. The annual tennis tournament will be given this month for the Red Cross, and many other smaller affairs are being planned.

### SOCIETY AND WHAT IT WEARS

Among the society folk who are found here as usual, are Mr. and Mrs. Edward T. Stotesbury, of Philadelphia; Mrs. William K. Vanderbilt, Jr., Mrs. Joseph Widener, Mr. and Mrs. Harry McVickar, Mrs. Hermann Oelrichs, Mrs. Richard Mortimer, Mr. and Mrs. Joseph Earle Stevens, Mrs. Rodman Wanamaker, Mr. and Mrs. Richard Delafield, Mrs. Frederick Neilson, Mr. and Mrs. Richard D. Sears, Mr. and Mrs. Thomas McKean, Mrs. Henry Darlington, Mrs. Howard H. Spaulding, of Chicago, and Mrs. George Willing, of Philadelphia.

As to the fashions this season, the utmost simplicity is observed in daytime apparel. Many women have fewer new dinner frocks than usual, but the few that appear are decidedly handsome. The gingham gowns of last year can hardly be said to continue their popularity, for the reason that they became so very dear that they were practically outlawed; even women who did not have to count the cost preferred to wear frocks of handsomer materials. But the simple batiste and handkerchief linen frocks, exquisitely made by hand, and the hand-made blouses with filet lace, which no one seems to have improved upon, are always to the fore; and there are more foulards than ever, perhaps because of the cool weather of the early season.

### DAYTIME CLOTHES

It should be noted that, in spite of the numbers of batiste, handkerchief linen, and foulard frocks worn, the decided tendency, noted last year, towards sports clothes for wear all the day through, has never been more strongly emphasized than it is this season. Plaid skirts of every rainbow hue are seen, worn with smart little Eton jackets. These jackets have a couple of long ends, tied behind in a perky bow, a fashion which is very new and very becoming to youthful figures. There are coats of silk duvetyn, with and without sleeves, and there are new sleeveless coats of silk serge and heavy shantung or pongee and even of Roshanara crêpe. These materials have replaced the velveteen which was used early in the season for the sleeveless coats which are interchangeably worn with sweaters. The sweater absolutely refused to die. If there are colours more popular than others, when all are so popular, jade green and robin's egg blue must be said to be the favoured ones.

Stripes are no more, but polka dots are in high favour, following on the heels of plaid. Plaid wool vicuna is in the highest favour. There are many simple gowns of Georgette crêpe and chiffon, cunningly draped, but guiltless of lace or any other trimming except soft folds of the crêpe or chiffon in some contrasting colour or creamy white.

Trench coats are the rage for wear on excursions to the House Boat or for motoring to Miami, and coats in lighter weight in shantung, pongee, duvetyn, and cloth vie in popularity with the many charming and graceful capes and cape-coats, of which one sees more and more. One navy blue tricot cape had a lining consisting of three bands of red, white, and blue satin, starting at the collar in the order named; this was most effective when the breeze blew back the flowing folds of the cape, outwardly so demure.

Mrs. Alfred G. Vanderbilt has skirts in sports satin and skirts in wool, in black and white or grey and white checks and in broken plaids, which she wears with a black sweater, the collar and cuffs of which are of white Angora. Miss Ruth Norton, of Bridgeport, Connecticut, who is one of the prettiest girls at Palm Beach, has a very smart sports skirt of wool plaid in dove grey and yellow with a thread of jade green; this she wears with a sweater of jade green and a grey hat banded with green and yellow ribbon. She also wears skirts of white cloth, severely plain, with a tam o'shanter to match and a white frilled blouse under her severe black sweater. Skirts with tams to match are being favoured by the young girls; Miss Virginia Sullivan, of Chicago, is another exponent of this style. One girl was seen on the beach with a skirt of old-rose homespun and a saucy tam to match, which was of knitted wool, as homespun is too wiry to lend itself to a graceful cap.

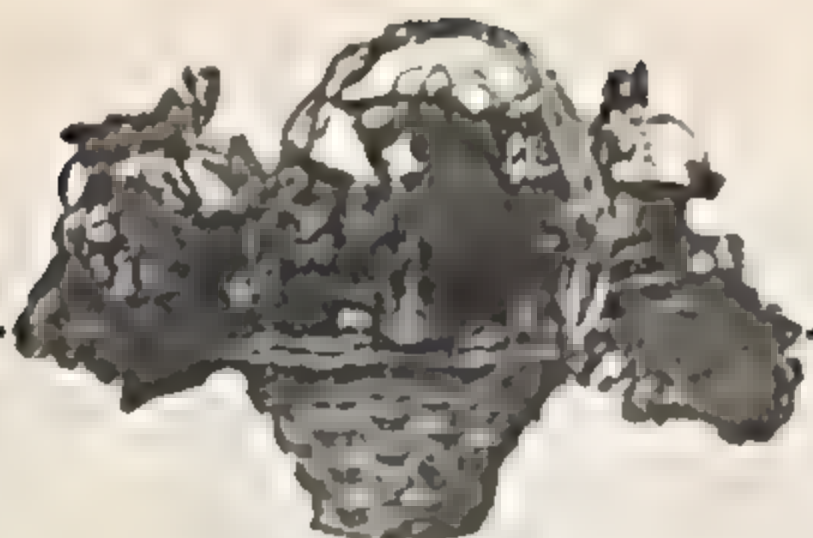
A bicycle costume consisted of a skirt of black and white wool, with half-inch checks made by crossed lines of black. The belt, which matched the skirt, was worn outside the black sweater. A saucy black straw hat completed this trig costume, suitable for the cool days of early January. Mrs. Hermann Oelrichs has had sports skirts made by her tailor, in a variety of colours, from various gay chintzes. Mrs. Joseph Widener always has very distinctive sports skirts smartly developed in plaid wool.

### A ONE-BUTTON SKIRT

One of the fads that are offered this season is the new box skirt. The skirt is three yards in width and thirty-six inches in depth and consists of a straight piece of cloth or silk serge. To a button, firmly sewed to the corset, a corresponding buttonhole at the top right-hand corner of the skirt is buttoned. This skirt is then wound around the figure like an Indian nautch-girl's scarf and tucked in at the top, with the folds hanging gracefully down one side,—a very trying style which none but the woman possessed of an exceedingly slender figure will dare to try. Then there are always those who wear the most severely tailored skirts of butcher's linen in the morning, with fine hand-made blouses and a sweater; it is a style that may always be relied upon.







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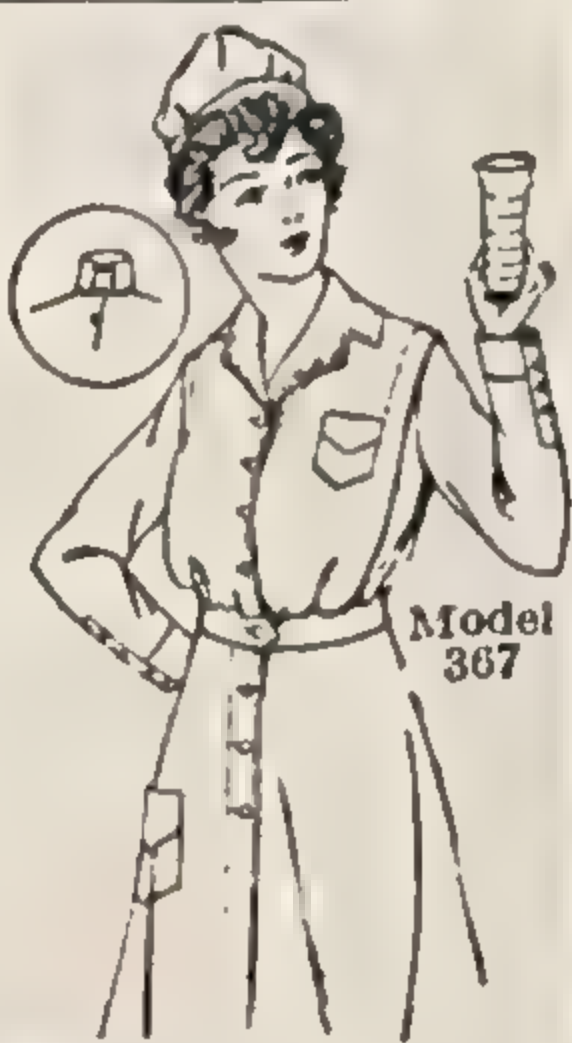
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## MAKERS of MUSIC

(Continued from page 49)

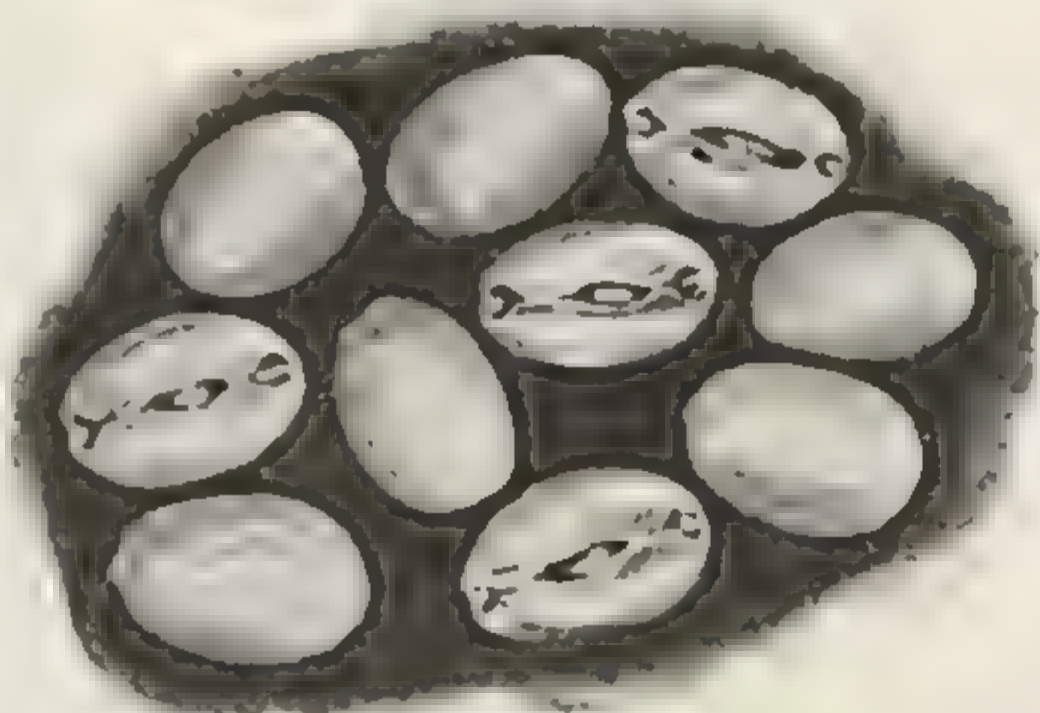


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Amelita Galli-Curci the supreme coloratura soprano of her age.

Those who heard her asked each other whether there had ever been another such night in New York. The coming of Mary Garden and Enrico Caruso, they agreed, afforded no parallel, for both were famous before they reached America. They asked their fathers if they had ever lived through such an experience, and the fathers asked the grandfathers. Those whose memories were now vague muttered something about Adelina Patti and Jenny Lind, but it could not be established that the first appearances of these singers were more impressive than Galli-Curci's. Then her hearers began to "compare voices." Patti, said the grandfathers, was a more astonishing virtuosa; but did Patti herself trill more easily? Tetrassini doubtless possesses more sheer vocal power; but can one compare a metallic and uneven voice with an instrument so smooth and poetic as this? Sembrich was as great a vocal artist, for none could be greater; but was Sembrich, who laboured for years before she brought her voice to maturity, endowed so remarkably as this slight and modest woman? Melba was (or rather, still is) endowed with a voice unparalleled in her generation; but Melba herself was never so amazingly fluent and sure in her high florid passages and, moreover, was never more than a wandering stranger in the art of operatic acting. Grandfathers and grandchildren alike agreed that though a few singers possess certain qualities a trifle more richly, none could show a more astonishing combination of natural beauty of voice with cunning skill in using it than Galli-Curci shows at the present moment.

### GALLI-CURCI SCORES A TRIUMPH

Then arose the question, "If Galli-Curci is so obviously supreme, why was she not engaged at the Metropolitan Opera House?" It was well known that before going to Chicago she had sung for Gatti-Casazza and had been rejected. Moreover, she had sung for years in Italy and South America without causing the slightest ripple on the trans-Atlantic cables. The answer which rumbled from out of the Metropolitan was that when she had sung there she had flattered terribly, had, in fact, been quite unable to keep to the pitch. It was common gossip, too, that Campanini, in Chicago, had felt little confidence in her for that reason and had announced her for two performances only, little dreaming of the future which actually lay before her. It was the audience, and an American audience, which had done the "discovering." In justice to the experts, one must allow some validity to the story of her flattery. Indeed, there were traces of it in her New York debut and still more marked evidences of it in her early Chicago appearances. It would seem that suddenly, almost over night, her voice had grown to maturity and that the friendliness of the audience gave to her the ease and confidence which finally removed that cause of all flattery, nervous strain. Such untruthfulness to pitch as she showed in New York was plainly due to the nervousness incident to the task of "living up to a reputation" such as no star has had, in advance of her debut, in a generation. The applause which greeted Galli-Curci, as she walked upon the stage for the first time, following her sportive goat, was enough to disconcert operatic nerves far more hardened than hers. With the timidity of a child, it seemed, she sang her first limpid arias. Her voice was indeed beautiful, but some of the tiny fioriture were not quite true, and at least once she sustained a note which was quite false. The audience felt this and the cause of it, and reserved judgment. Once again the dramatic mo-

ment of the final verdict was postponed. It came in the "Shadow Song" of the second act. In the supreme instant Galli-Curci rose to supreme heights. The house thundered; the opera was stopped in its tracks. It became evident that there would be no more "Dinorah" that night if the "Shadow Song" were not repeated. And repeated it was. The act then came quickly to a close, and the curtain calls began. Many started to count them, but after the tenth the count was lost. The atmosphere was not favourable to exact mathematics. For all temperate thought was drowned in the sight of the frail little singer, of a pure Italian beauty such as the Madonnas of the great painters have consecrated, bowing in girlish gratitude and delight, and with her arms crossed closely upon her breast.

### A SURPASSINGLY LOVELY VOICE

There is little to be said of flawless things save that they are flawless. Galli-Curci's voice may be summed up in the statement that it is what we should all like every coloratura voice to be. It ranges from the highest notes in which soprano rôles are written, well down into the middle region of the piano, where so many high voices become weak and inexpressive. Throughout its whole range it is of an even purity. The "registers" blend without a flaw at any point. And, throughout, the tone has that velvet softness, that gentle and soothing colour which is so noticeably lacking in the voice of Tetrassini and many another coloratura. This tone is equally at the singer's command in loud and soft passages, and is almost as lovely in her fioriture as in her exquisite cantilenas. Her trills are perhaps most wonderful of all, being not the "shakes" which pass for trills among so many sopranos, but a true series of alternating tones, each pure, full, and true. All the difficulties which Verdi and Meyerbeer have put into their soprano rôles, she compasses fluently. But it is the quiet ease with which she does this that most rouses the enthusiasm of her audience. The tone seems to have no physical impact. It floats from her throat as though it came from some invisible bell. What more can be asked of a singer? When a voice of unsurpassed loveliness is used with almost flawless technique by a young and beautiful singer gifted with a vivid dramatic instinct, the summit has been reached. New York is prepared to sit down for another operatic generation or two before it will be able to say: "That reminds me of Galli-Curci's first appearance. Marvellous evening, that!"

### THE CHICAGO COMPANY

But New York is still asking how Gatti-Casazza came to reject this surprising artist. The ceaseless symphony of grumbling against the Metropolitan has now acquired a new double bass note. It is not enough that the New York opera house can still boast, in Frieda Hempel, one of the greatest coloratura singers, one whose voice and artistry are quite worthy of comparison with those of Galli-Curci. The prestige has gone to Campanini. Chicago "has" Galli-Curci and "has" her, by virtue of an iron contract, for three more seasons. New York is modest in these latter days. It is a wholesome feeling for a city which exuberant local patriots have called "the operatic centre of the world."

It remains to be recorded of Campanini's company that it did very well indeed in its New York season and established itself as an organization quite on a plane, in most respects, with that of the Metropolitan. With Mary Garden, Nellie Melba, Geneviève Vix, Rosa Raisa,

(Continued on page 132)



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## MAKERS of MUSIC

(Continued from page 130)



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Lucien Muratore, and Georges Baklanoff as stars, not to mention Anna Fitzu, Myrna Sharlow, Marguerite Sylva, Louise Berat, Hector Dufranne, and Guilo Crimi, all most capable and distinguished singers, it can very probably stand comparison, item for item, with any other opera company in the world. Its orchestra is not yet so excellent as that of the Metropolitan. Its scenery is needlessly tawdry. But its sheer effectiveness with an operatic public, thanks largely to Campanini's executive genius, can hardly be surpassed anywhere.

It is disappointing to set down that another American opera, "Azora," composed by Henry Hadley and well sung with Anna Fitzu in the leading part, has left but an indifferent impression. It has come to be accepted that every American opera company must "do its bit" for the country each season with the production of one or more American works, and the numberless disappointments are doubtless to be justified by that not impossible master work which will some day appear. But Mr. Hadley, in treating a highly operatic tale of an Aztec princess in the time of Cortez's invasion of Mexico, has not been able to summon sufficiently the dramatic voice needed to make his characters live on the stage. It is good music, for all that, but the distinctly operatic quality comes from only a few composers in a generation.

## CONCERT ARTISTS

Musical New York, being much exercised over the operatic war, has been somewhat neglectful of the subtler pleasures of the concert-hall. People have come loyally, it is true, to listen to the virtuosi. They have likewise been steadfast in their devotion to string quartet recitals and afternoons of violin sonatas. But the heart of the city, in recent weeks, has not been in this music. The amusement of comparing the great, one with another, an amusement which the present season has stimulated to an unusual degree, is one which tends to distract the attention from the finer pleasures of musical appreciation.

Yet many a rare experience is to be remembered from among the concerts of the last few weeks. Josef Hofmann returned, late in January, filling Carnegie Hall to the doors and astonishing his hearers with the unexpected delicacy and reserve of his tone. It would seem that he has reached a definite stage in his evolution as an artist. At first, surrounded with the haze of sensationalism which attaches to an infant prodigy, he cultivated the grand, the astonishing, the heroic on his instrument. Then, with growing maturity, he adapted his style accurately to the character of his music. Now he has apparently begun to assert his mature personality consistently in all that he does. He has followed a line of development which is in accord with the trend of pianistic fashion. His style is now built upon the beauty of the pianissimo tone, which he can manipulate with a magical delicacy recalling that of de Pachmann. He knows well the truth which Harold Bauer has done so much to teach us, that only in its softer registers has the piano a warm, expressive, and truly musical tone. Hence he puts into these softer registers all portions of his music which can possibly be assigned to them. Within this low scale he tints and shades, delineates and proportions his music with an accuracy which he could never attain otherwise. And when, out of his magical picture of shimmering colours and graceful lines, there emerges a moderate forte, it conveys, by contrast, more eloquence than the most lusty fortissimo could evoke. Since the passing of de Pachmann from musical life, Hofmann remains unrivalled, save by Paderewski, as a poet of the piano. It is

an exquisite pleasure to listen to such an artist, to one with such evident refinement of control.

Leo Ornstein is a poet, too, albeit a minor one. In the use of those precious *fin de siècle* colours which are cultivated by Ravel, Debussy, and Albeniz, he has few rivals. But he is by no means playing "atmospheric" music exclusively. Having set himself loyally, two years ago, to the task of making himself an "all-round" pianist, he has studiously played the classics along with the modern works. But it is curious to watch him with Beethoven's music. He plays always conscientiously and sincerely, but only at odd moments does his rococo mind discover some bit which he can grasp and make his own. And what is his own, of course, is rarely Beethoven's. For Leo Ornstein delights in the sensation of the moment. He cannot respond to the calm classic ideal which delights in planning, conserving, building. His work with the classics has certainly broadened and matured him, as his recent recital showed. But it may be that his unique temperament should be allowed to remain unique and to devote itself solely to those curious byways of art in which few, even of the best, are able to excel him.

## A YOUNG VIRTUOSO

The appetite for sensational débuts is pretty well nourished in the New York public this season. Hence it was an avid audience which gathered some weeks ago to listen to a concert of the Philharmonic Orchestra, at which Max Rosen, as soloist, was to begin his career with the violin in this country. Advance announcements had subtly conveyed the hint that he would prove a greater than Heifetz. For was he not a favorite pupil of Leopold Auer, and was not Auer the master of Heifetz? Moreover, was he not an American, though Roumanian in parentage, and was he not discovered as a prodigy half a dozen years ago in a basement in the New York Ghetto? There was a palpable appeal to local pride in the very touching (and quite true) story of his early struggles to master the violin, of the sacrifices of his friends who sent him to Europe to study, and of the delight which he gave to Auer at the first lesson. But New York feels little local pride; rather it cherishes a cosmopolitan complaisance. Though ever athirst for sensation, it is willing to judge music and musicians on their own merits.

New York came critically to listen to Rosen at this concert and at the solo recital of the following week. It found the boy an artist of rare talent, ardent emotions, and lively imagination. He is obviously one trained in the school of Auer, seeking first of all the just interpretation of the music through a pure and limpid tone. Yet New York saw clearly that he had not yet arrived at that easy technical mastery which makes the playing of Heifetz so marvellous. Some of the difficulties of his instrument, such as the execution of rapid "jumps" in the highest positions, he compasses with evident difficulty; others, such as accurate intonation in his double stopping, he sometimes compasses not at all. At his very best, Rosen gave to his hearers a rare delight such as only three or four other violinists in America could give. But the unevenness of his performance marks him as not yet a great artist. One feels sure that he possesses all the elements of mastership, technical and temperamental, but lacks the mature power to coordinate and control. An artist, like a wine, must mellow with age, and Rosen will need a little more time to acquire what he now lacks. It is true, indeed, that Heifetz, not yet out of his teens, is already in this sense mellowed. But that is precisely the most amazing thing of all about this amazing virtuoso.





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Marshal Joffre and General Pershing are among the heroes of this war commemorated in "The Defenders of Democracy"

## WHAT THEY READ

**THE DEFENDERS OF DEMOCRACY**, edited by the MILITIA OF MERCY and dedicated to "Our Sailors, Soldiers, and Nurses," consists of a collection of articles and illustrations by notable authors, public men, and artists of the allied countries and is destined for sale for the benefit of the dependent families of American volunteer sailors. Many names famous in the arts or in war appear in this volume, which is of exceptional interest among books of its special class. It is a large volume, well printed and well bound, and, while not confined to war subjects, its many articles, stories, and verses deal vividly and freshly with many of the varied phases of a world at war. Though mainly concerned with war, the theme of the book, however, is not the tragedy of war, but its fine heroism, its magnificence of courage under suffering, and even something of the inevitable humour which the unheard-of conditions of the present war develops in the countries involved. To this latter class belongs "Poetic Justice," by Stephen McKenna, an English writer, who develops amusing complications from a situation involving a supposedly "impractical" poet, his worldly wise friends of ready offers and unready assistance, and a Cabinet committee which requisitions the poet's lodgings. James W. Beck contributes a glowing (and just) "Tribute to England," and Arthur G. Empey tells a spirited story of a dog mascot among the soldiers. Anatole France is among those who speak for France, and Stephane Lanzanne is represented by a brief sketch of notably fine inspiration, "La Prière du Poilu." Viscount Ishii speaks for Japan in "Japan's Ideals and Her Part in the Struggle"; Gabriele d'Annunzio appears in the Italian section with a tribute in verse to General Cadorna. Dr. Henry Van Dyke, Galsworthy, William Dean Howells, Theodore Roosevelt, and Emile Cammaerts are among other notable literary contributors, and the list of artists includes Sargent, Pennell, Childe Hassam, Sterner, Gibson, Guérin, William de Leftwich Dodge, and many other well-known men. Photographs of men prominent in war work of every sort include General Joffre, General Pershing, President Wilson, and

the Right Honourable Arthur James Balfour. Taken as a whole, this volume makes in itself a book of exceptional interest, not only as a report of current events, but as a collection which will be of great interest in the happy days when this war shall be but a memory while the special purpose of its publication gives it an even higher claim to the interest of the community. (New York: John Lane Company; \$2.50 net.)

**THE OLD FRONT LINE**, by JOHN MASEFIELD, who did for the terrible Gallipoli campaign what he now attempts for the battle of the Somme, is a poet-soldier's account, sometimes moving, sometimes picturesque, sometimes almost militarily close and dry, of the long trench-waiting, the terrific bombardment, and the strained watchfulness which preceded the British triumph in the battle that began in July of 1916. Mr. Masefield describes at first the communications leading to the British front, long held at such disadvantage within a stone's throw in some places of the better situated German line, then the aspect of the line that gives title to the volume, the dismal horrors of No Man's Land, and the tremendous preparations that led up to the British attack and the long bombardment which so puzzled and scared the Germans, so deafened and nerve-racked them until they were unable to give effective reply or show effective resistance to the bombardment or the British advance. Mr. Masefield does not take much space for incidents or allow himself many descriptive digressions. He often goes back to his sea service for words to convey his meaning. Characteristically British was the refusal of the old first line to shoot a woman who appeared in the open above the near German trench opposite, walked calmly along for many yards, and then hopped down to cover. Camouflage, suspected some of those who withheld their fire, but the woman was found among the dead in the German trench. Mr. Masefield's illustrations mostly picture the abomination of desolation, though there are a few more cheerful and spirited scenes than these, displayed elsewhere in the book. (New York: The Macmillan Company; \$1 net.)





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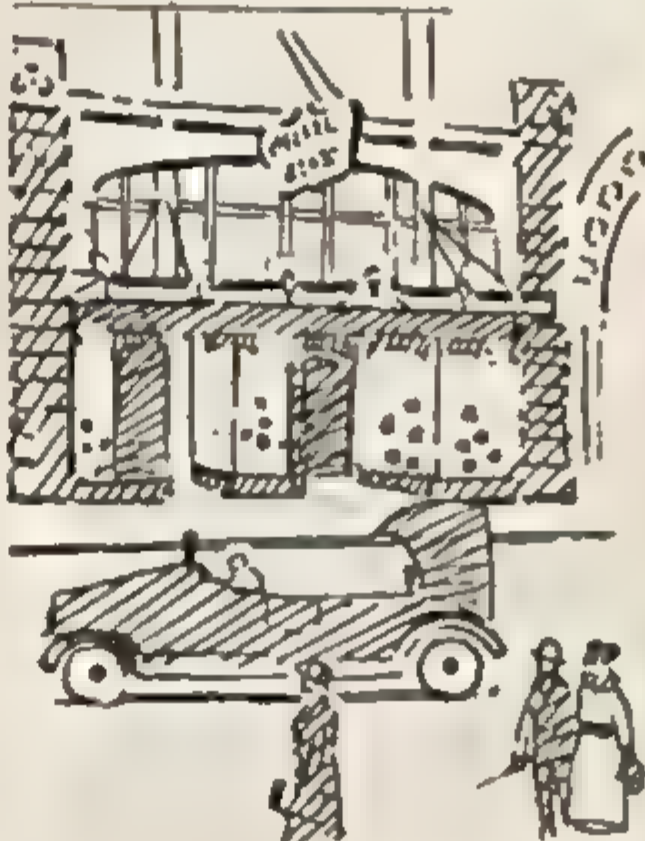
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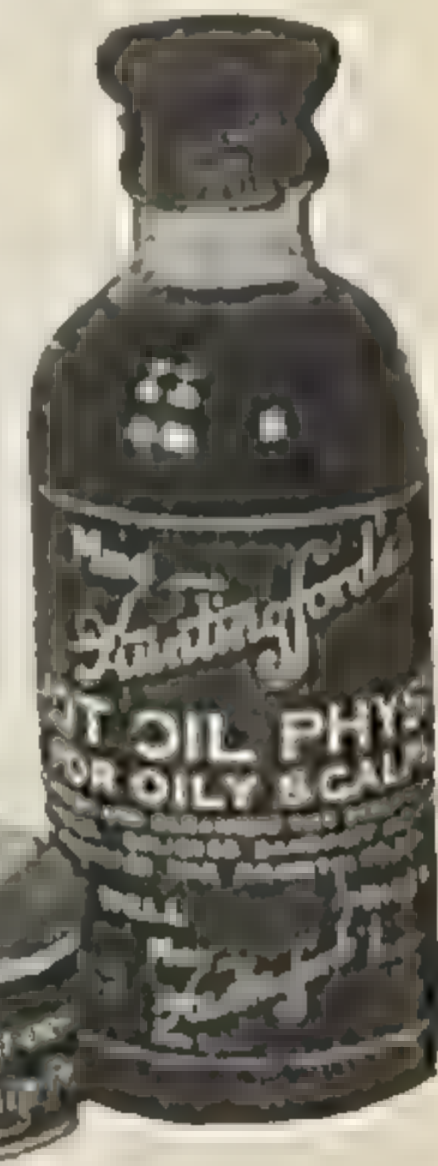
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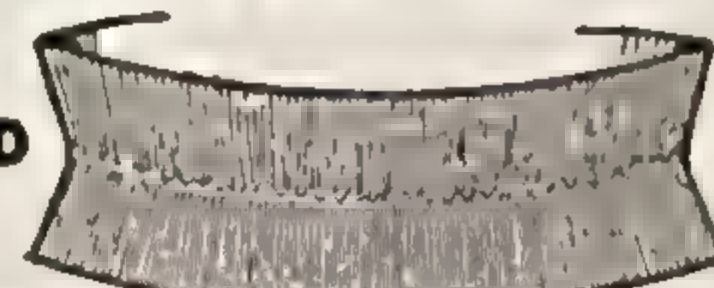
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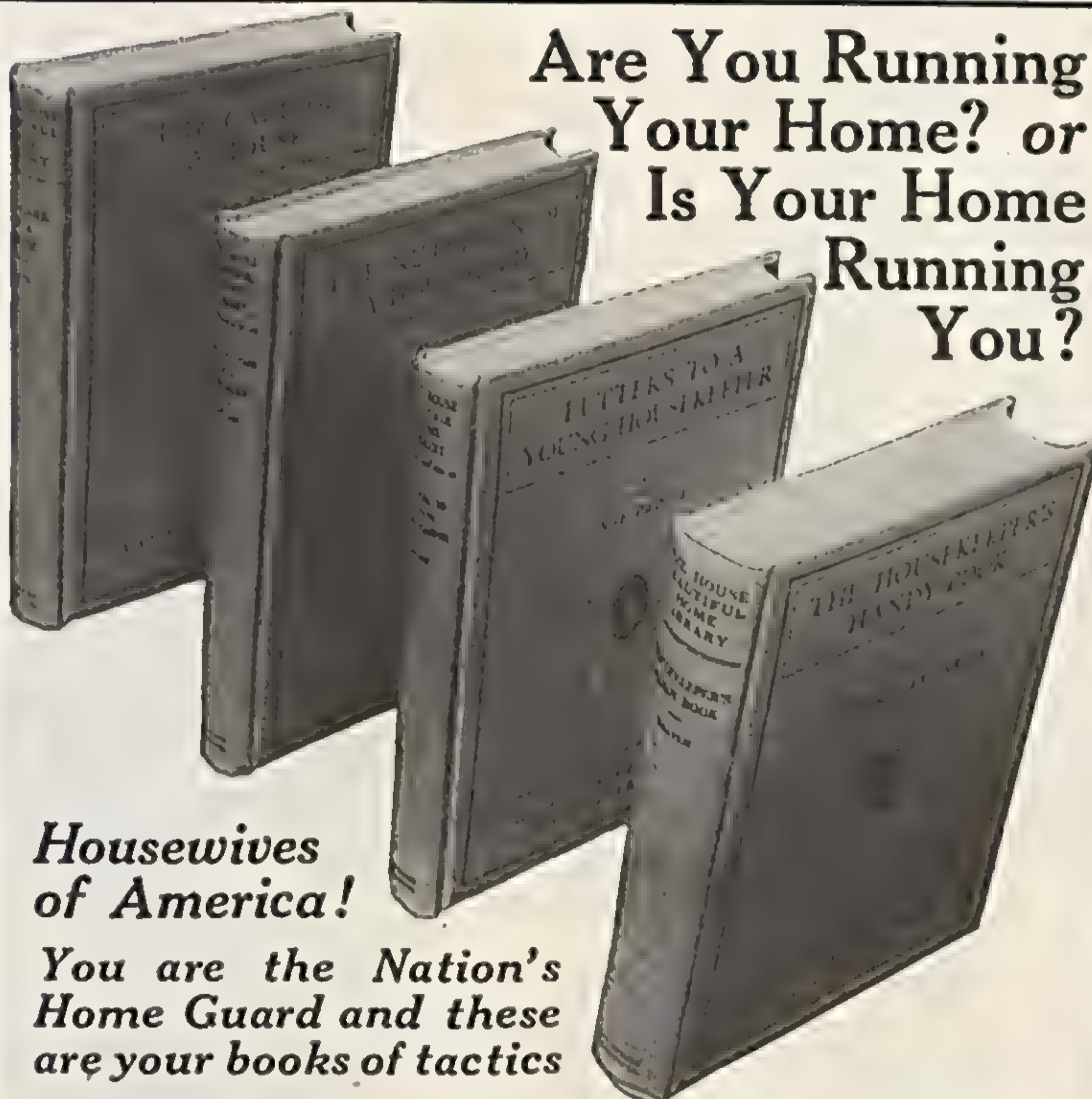
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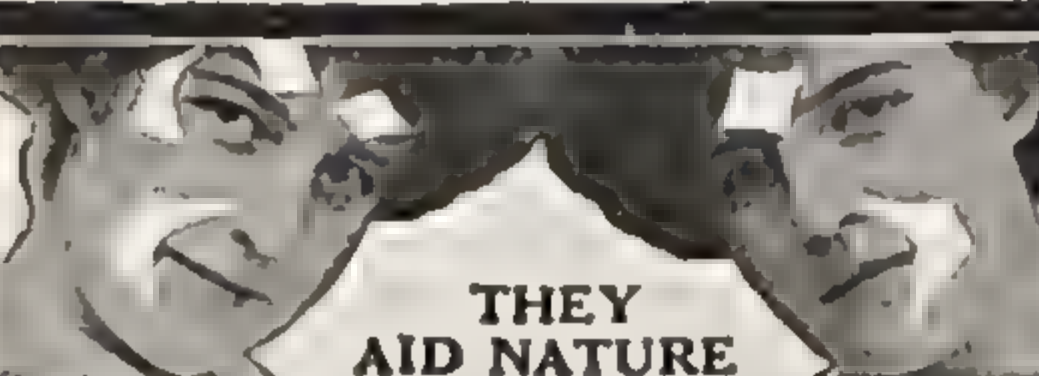
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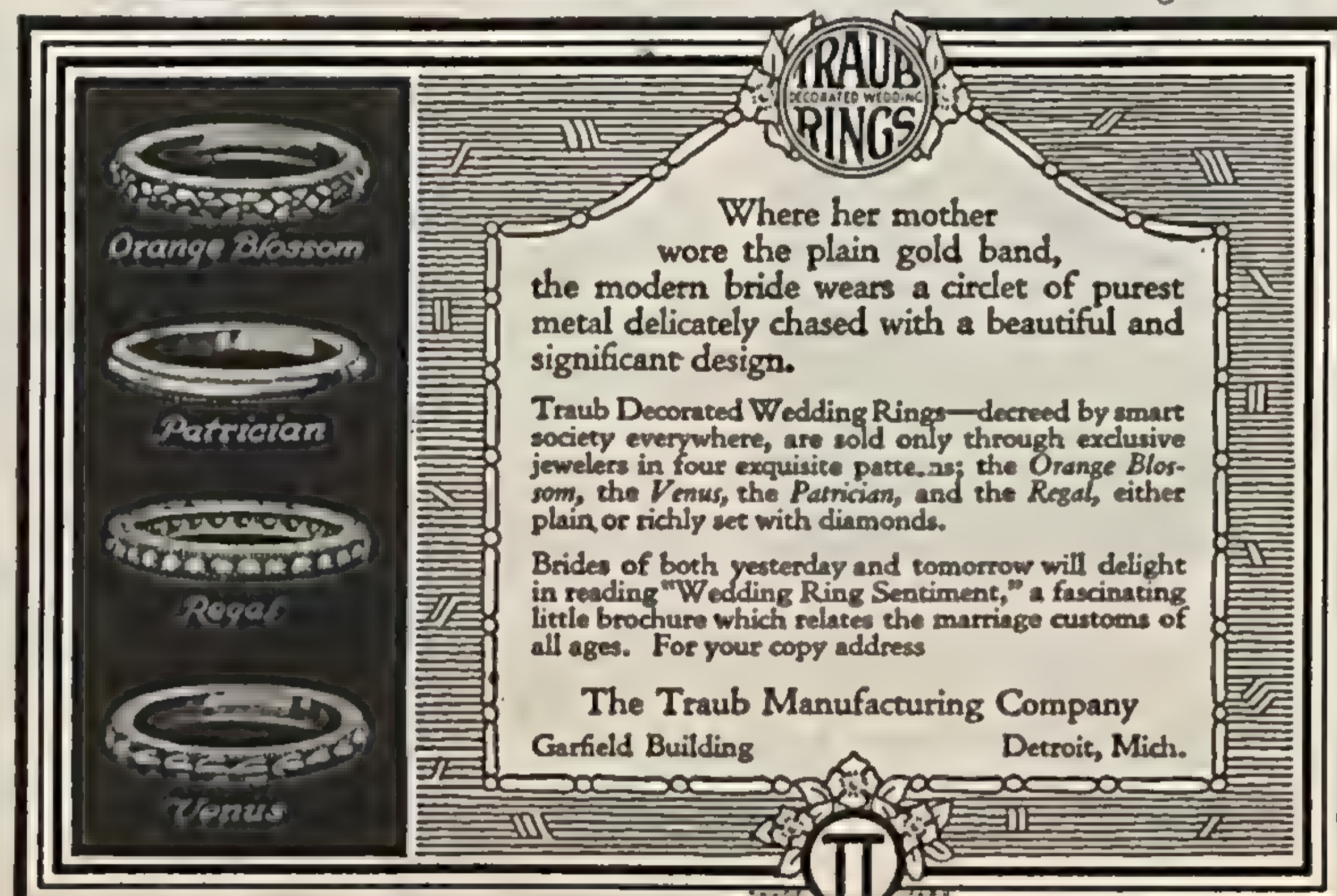
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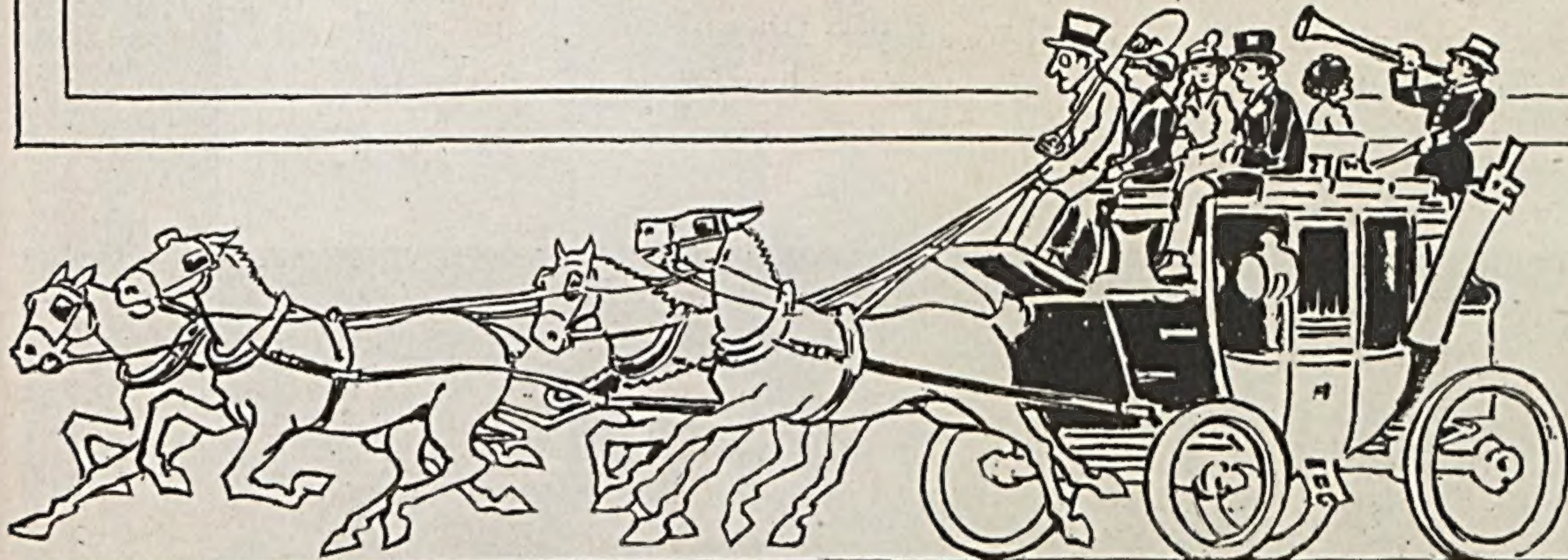
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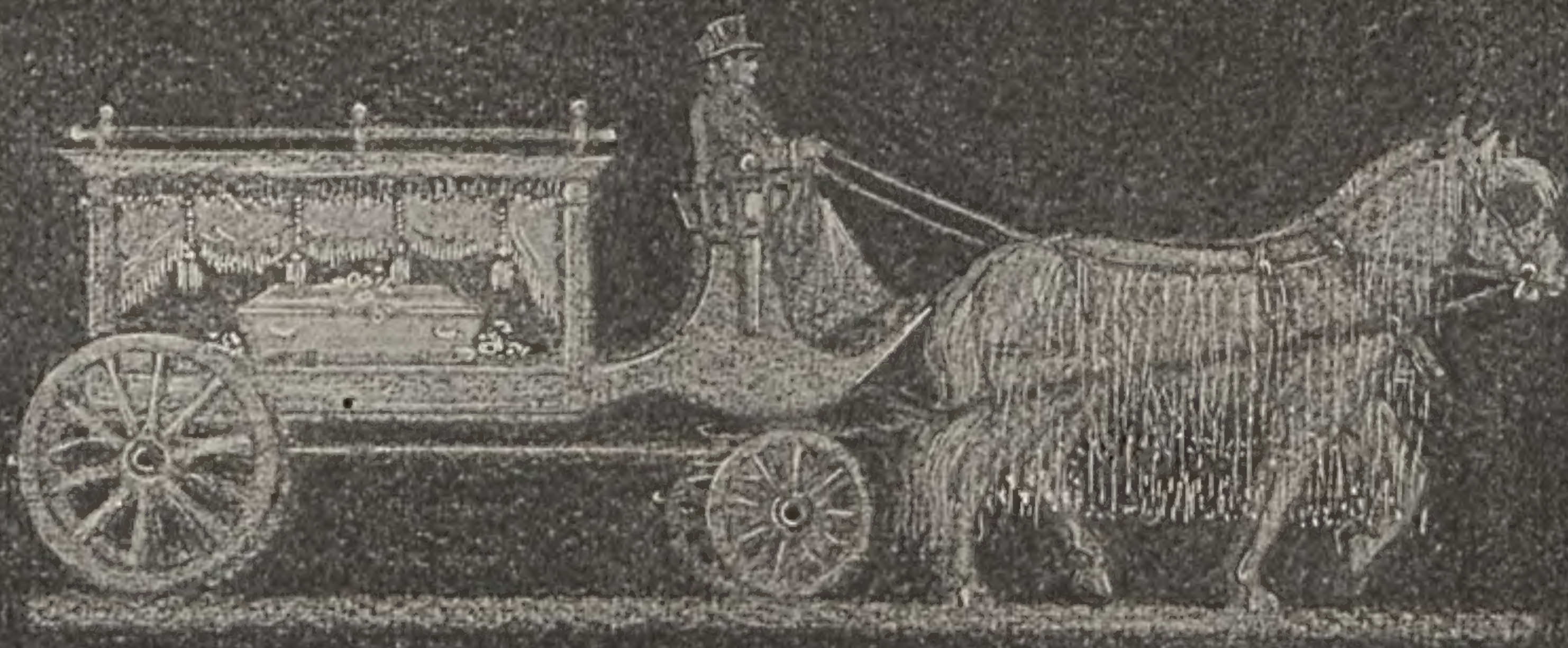
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Samuel was only one of a hundred thousand babies needlessly sacrificed last year. Sacrificed through ignorance and carelessness, not of the individual parents but of the community itself. One baby in every seven born in America dies before it is a year old, and one half of these deaths are an indictment of every community where they occur.

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